

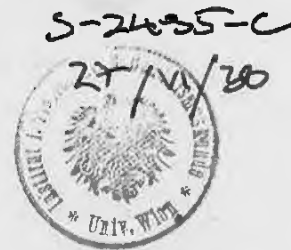
# वाग्यवित्तिकोश

Facsimile Edition

Edited by  
NILRATAN SEN

Indian Institute of Advanced Study  
SIMLA

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31. Okt. 1980

First Edition  
August, 1977

PUBLISHED BY THE REGISTRAR, INDIAN INSTITUTE OF ADVANCED STUDY, RASTRAPATI NIVAS,  
SIMLA-171005 AND PRINTED BY B. D. SEN AT NABA MUDRAN PRIVATE LIMITED, CALCUTTA-700004

*Dedicated to the memory of*

Mahamahopādhyāy Haraprasād Śāstrī

Professor Suniti Kumar Chatterji

Professor Prabodh Chandra Bagchi

Professor Muhammad Shahidullah

Professor Sashibhusan Das Gupta





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## Abbreviations

(A)	Original palmleaf manuscript of the <i>caryā</i> -text.
(A <sub>1</sub> )	Copied version of the <i>Cgk.</i> text preserved in the Asiatic Society, Calcutta.
Acc.	Accusative case
Assam	Assamese
(B)	Text, <i>Caryācaryabiniścaya</i> (Sastri, 1916)
Bagchi	Prabodh Chandra Bagchi, with reference to his text-(C).
Beng.	Bengali
BHS.	Buddhist Hybrid Sanskrit
(C)	Text, <i>Materials for a Critical Edition of the Old Bengali Caryā-padas</i> (Bagchi, 1938), and <i>Caryāgītiakoṣa</i> (Bagchi and Sastri, 1956)
<i>Cgk.</i>	<i>Caryāgītiakoṣa</i>
<i>c.</i>	<i>Caryā</i> -songs
Chatterji	Suniti Kumar Chatterji, with reference to his ODBL.
(D)	Text, <i>Buddhist Mystic Songs</i> (Md. Shahidullah, 1966)
<i>dhru.</i>	<i>dhruvāpāda</i> (refrain couplet)
(E)	Text, <i>Caryāgīti padābali</i> (Sen, 1968)
E. NIA.	Eastern New Indo Aryan
E. Ver.	Eastern vernacular
Fem/f.	Feminine
Gen.	Genitive case
Imp.	Imperative
Inst.	Instrumental case
IPA.	International Phonetic Association
Loc.	Locative case
Maith.	Maithili
MIA.	Middle Indo Aryan
Ms/ms.	Manuscript
N./n.	Noun
Newa.	Newari
Nom.	Nominative case
ODBL	<i>The Origin and Development of the Bengali Language</i> (Chatterji, 1926)
Pl./pl.	Plural
Shahidullah	Muhammad Shahidullah, with reference to his text-(D).
Sans.	Sanskrit
Sastri	Mahāmahopādhyāy Haraprasād Śāstrī, with reference to his text-(B).
Sen	Sukumar Sen, with reference to his text-(E)
Sg./sg.	Singular
<i>Skk.</i>	<i>Śrīkṛṣṇakīrtan</i> (Ms. and its printed edition by Basantaranjan Ray Vidvadvallabh, 1916)
V./v.	Verb
Voc.	Vocative

In this phonetic transcription the IPA rules have been followed with a few necessary additions.

## Transliteration

a(অ)	ā(আ)	i(ই)	ī(ঈ)	u(উ)	ū(ঊ)
r(ঋ)	e(এ)	ai(ঐ)	o(ও)	au(ঔ)	
k(ক)	kh(খ)	g(গ)	gh(ঘ)	ṅ(ঙ)	
c(চ)	ch(ছ)	j(জ)	jh(ঝ)	ñ(ঞ)	
t(ট)	th(ঠ)	ḍ/ḍ(ড/ড়)	ḍh/ḍha(ঢ/ঢ়)	ṇ(ণ)	
t(ত)	th(থ)	d(দ)	dh(ধ)	n(ন)	
p(প)	ph(ফ)	b(ব)	bh(ভ)	m(ম)	
y(য, য়)	r(র)	l(ল)	v(ব)		
ś(শ)	ṣ(ষ)	s(স)	h(হ)		
ṁ(ং)	h(ঃ)	~ (ঁ)	kṣ(ক্ষ)		

The consonants, without any vowel-signs, were used in Early and Middle Bengali as *a*-ending open syllables. In modern Bengali sub-posed ‘ ’ sign is occasionally used to denote consonantal ending, but usually such closed pronunciation is made through practice.

## Preface

Since the first publication of the present *caryā* manuscript by Mm. Haraprasad Sastri, in 1916, under the title *Caryācaryabiniścaya*, at least nine more editions of these *c.* songs have come out under different titles.<sup>1</sup> The most important of them is the Tibetan translation (by Kirtticandra), published by Dr. Prabodh Chandra Bagchi.<sup>2</sup> From Bagchi's edition we first came to know that the Sanskrit commentary available in the Sastri MS. was written by Munidatta. The missing songs also are available in the Tibetan translation. The other editors, in the reading of the text, more or less, have depended on these two editions of Sastri and Bagchi. In fact, after Sastri, none of our editors made any attempt to consult the original palmleaf MS. preserved by the Government of Nepal.

While studying the *caryā* versification I found that the reading of the text, as given by different editors, varies considerably from one another. As such, I preferred to consult the original manuscript and to publish a facsimile edition, provided the relevant microfilm was made available to me. The present edition is the outcome of that attempt.

In the present edition the text has been arranged page-wise: first the facsimile of the corresponding folio-page has been given, then its roman transcription, and last of all a note covering varying readings of the different editors.

In an introduction preceding the text, relevant information about the MS. has been given; the script-character used in the MS. has been discussed; and the language, metre, and content of the Bengali songs have been introduced in brief.<sup>3</sup>

<sup>1</sup> See, Appendix—B.

<sup>2</sup> Dr. Prabodh Chandra Bagchi, *Materials for a Critical Edition of the Old Bengali Caryāpadas*, Journal of the Department of Letters, XXX, University of Calcutta, 1938.

<sup>3</sup> For a detailed study of the language see, Tarapada Mukherji, *The Old Bengali Language and Text*, Calcutta, 1964. The metre of the *caryā* verse, has been discussed in details by me, in a separate book entitled, *Early Eastern NIA Versification*, published from IIAS, Simla.

The Sanskrit language of the commentary has not been discussed here, as it is beyond the scope of the present work. But it should not escape the notice of the readers that the Sanskrit used in this MS. is not grammatical, in the true sense. Sastri attempted to correct such 'ungrammatical' readings, which I think, is not at all desirable. It is quite likely that we are getting a specimen here of the much controversial 'corrupted Sanskrit' used by the later Buddhists, which Professor F. Edgerton has studied in details in his *Buddhist Hybrid Sanskrit Grammar and Dictionary* (New Haven, Yale University, 1953). This is an interesting subject for study and we would be much benefited if any of our Sanskrit scholars took up the subject.

In Appendix-A, English translation of the *caryā* verses, with edited text, have been rendered. In Appendix-B a selected bibliography of the books written on this subject has been given. In the word-index of the verses the modern Bengali forms with meanings have been provided.

In spite of all possible care a few printing errors have crept in. An errata is being provided for the convenience of the readers.

Dated 7 August, 1977.  
Kalyani University,  
Kalyani, West Bengal.

NILRATAN SEN

## Acknowledgement

In editing this facsimile edition of *Caryāgītiakoṣa* many people from different walks of life extended their helping hands to me.

Professor Niharranjan Ray, the first Director of the Indian Institute of Advanced Study made all arrangements for my trip to Nepal and rendered all financial assistance from the Institute for collecting the materials necessary for this book. Dr Nilratan Banerji, the then Archaeological Adviser of the Indian Co-operation Mission to the Government of Nepal, helped me in tracing the manuscript and also in collecting the necessary materials from the National Archives of Nepal. Sri Pūrṇaharṣa Vajrācārya, Chief Research Officer of the Archaeological Department, Government of Nepal, very kindly extended his co-operation and helped in procuring the materials necessary for my work. Dr. N. C. Nath, Fellow of the Institute, helped me in reading the manuscript, particularly the Sanskrit commentaries of the *Caryā*-text. Dr Arabinda Poddar, also Fellow of the Institute, very kindly read the Introduction of the book and made valuable suggestions towards its improvement. The corrected *Caryā*-text in Appendix-A has been rendered by me according to the suggestion of my teacher, late Sunitikumar Chatterji, National Professor of India in Humanities. He took great interest in the publication of this facsimile edition. It is a matter of much regret for me that in spite of our best endeavour the book could not be brought out during his lifetime. I am indebted to the authorities of the University of Delhi, particularly to Dr R. K. Das Gupta, the then Tagore Professor of Bengali and Head of the Department of Modern Indian Languages, for their kind permission to join me the Institute as a Fellow, on study-leave.

Professor Prabodhchandra Sen is in the true sense my teacher, philosopher and guide. As in all activities of my life, I received much inspiration and invaluable advice from him in editing and designing this book. I take this opportunity for expressing my gratitude to the next two Directors of the Institute, Professor V. K. Gokak and Professor S. C. Dube, for taking active interest in this publication.

Thanks are also due to Mr N. C. Chatterji, formerly Publication Officer of the Institute and to Mr T. Prem Kumar, Editor of the Institute, for their untiring pursuance in bringing out this book.

I should mention here, that in the last phase of printing of this book, my son, Sri Nilanjan Sen helped me in the strenuous task of reading and correcting the proofs. I am also indebted to many other persons of whom special mentions should be made of the authorities of Nabamudran Private Ltd, Calcutta. In this happy occasion I remember the smiling faces of my colleagues, officers, typists, attendants and all other workers of the Institute whose happy association and co-operation turned my dry editing work to a much merrier and lighter job.

August 7, 1977.  
Kalyani University.  
Kalyani, West Bengal.

NILRATAN SEN



## Introduction

### 1. Description of the manuscript

1.1. The discovery of the *caryāgītikoṣa* manuscript by Mahāmahopādhyāya Haraprasād Śāstrī is one of the most significant events in the history of the Eastern New Indo Aryan languages. In 1907 A.D., during his third visit to Nepal in search of Buddhist scriptures, Sastri discovered the *Cgk.* text in the Rāj Darbār Library of Nepal<sup>1</sup> and subsequently published it in Bengali, with three other Mss.<sup>2</sup>, in 1916 A.D., from Baṅgiya Sāhitya Parisat, Calcutta, under the title, *hājār bacharer purāṇa bāṅgālā bhāṣāy bāuddha gān o dohā* (the Buddhist songs and *dohās* written in thousand years old Bengali language). Sastri published the four Mss. in one volume under the wrong impression that all of them were written in the earliest form of the Bengali language. This is evident from the following comment made by him in the introduction of this book.

In 1907, again I went to Nepal and discovered a few Mss. One of them entitled, *caryācaryabiniścaya*, contains a few *kīrtana* songs, and the Sanskrit commentaries thereof. The songs are similar to the *kīrtana* songs of the Vaiṣṇavas, and are known as *caryāpada*. I got another Ms., a *dohākoṣa* (anthology of *dohā* songs). The composer's name is Sarohavajra. The commentary is in Sanskrit and the commentator's name is Advayavajra. I saw another Ms., which also is a *dohākoṣa*. The composer is Kṛṣṇācārya. This text also bears a Sanskrit commentary...I believe, the writers of this language belong to Bengal or its neighbouring areas. There are evidences to prove that some of the poets are Bengali. In spite of slight grammatical differences all these Mss. seem to be written in Bengali.

1.2. Suniti Kumar Chatterji, while analysing the characteristics of Old Bengali in his ODBL. (1926), has clearly pointed out that only the *caryā* songs available in the *Cgk.* Ms., are written in Bengali, and the *dohā* songs available in the three other Mss. are composed in Eastern Apabhraṃśa. In spite of some superficial affinity between the languages of these three Mss. and *Cgk.*, they are basically different. Chatterji's considered opinion has been accepted by other scholars as authentic.

1.3. According to Sastri the title of the *c.* MS. is *caryācaryabiniścaya*. But such a title is not mentioned anywhere in the text. In the invocation *śloka* there is a reference to the *c.* verses as *āścrya caryācaye*, meaning literally 'in the wonderful *caryās*'; but there is no mention of the word *biniścaya*, as used by Sastri. When the Ms. was discovered by Sastri the title-page and the colophon page were already lost. The present title *caryācaryāṭikā*, written on the recto side of the folio No. 1, is a later insertion, probably made during the time of its entry into the Rāj Darbār Library of Nepal.<sup>1</sup> But in any case, the word *biniścaya* (ascertaining), as used by Sastri, has not been mentioned either in the invocation *śloka* or in the title given by the cataloguers of the Rāj Darbār Library of Nepal.

1.4. It is now known to us that more than one Tibetan translation of this work was in vogue in the Buddhist society of that time. Suniti Kumar Chatterji made a mention of this in his ODBL. (pp.199) and also published one such translated song (No. 29) in the *Indian Historical Quarterly*, Calcutta, 1927, II, (pp. 676-682). Prabodh Chandra Bagchi subsequently discovered a complete Tibetan

<sup>1</sup> On the blank recto-side of the folio No. 1, a date has been written in Nagri script as, *sambal 741, bhāda*, that means roughly 1620 A.D. Probably this is the date of its first accession to the Rāj Darbār Library of Nepal. From the English monogram-seal, as available on this page, it appears that the Ms. was entered into the Library catalogue in 1810 A.D.

<sup>2</sup> The other three manuscripts are, *sarajabajrer dohākoṣa*, *kāṇṇapāder dohākoṣa*, and *dākṛāṇava*.

<sup>3</sup> Translated from the Bengali version. See, Mm. Haraprasad Sastri, *bāuddha gān o dohā*, ed., Calcutta, 1923 (B.S.), pp[4]-[6].

<sup>4</sup> In the printed catalogue of the National Archives Library of Nepal the Ms. has been mentioned as, *āścryacaryāṭikā* (commentary of the wonderful *caryā-collection*). Vide, first acc. No. 1994/402, subsequently changed to No. 491. Obviously the title was suggested by the cataloguer on the basis of the invocation *śloka*. The adjective epithet *āścrya* literally means 'wonderful'; in the Buddhist scripture the word is used as a term denoting 'mystic'.

translation of this text. Both the folios, bearing the title and colophon, being available there, it is now confirmed that the Sanskrit commentary incorporated in *Cgk.* was written by Munidatta and that the Tibetan translation was made by Kīrtticandra or Chandrakīrtti. The title of the com. is *caryāgītikośavṛtti*. The relevant portion available in the colophon of the Tibetan text may be cited here:<sup>1</sup>

tatrāhṛtānām ca vicāritānām caryāśatenāhṛtagītikānām.  
sattvaistu sambodhivicāraṇārthaṃ koṣaṃ budāḥ saṃracayāmvabhūvuḥ..  
ardhasya tasmānmunidattakena śiṣyāvabodhapratipādanāya.  
jñānāya sarvasya tathāiva so'yaṃ koṣasya cārthaḥ prakāṭikṛto'atra..  
satpuruṣāvabodhāya ṭikāṃ kṛtvā hyupārjitaṃ.  
munidattena yatpuṇyaṃ tenāstu sajjano jinaḥ..

It shows that from an anthology of one hundred *caryā* songs Munidatta, for the understanding of the 'good people', selected half the number (50) and wrote commentaries on them.

The commentary of Munidatta is known as *caryāgītikośavṛtti*, which obviously presupposes that the title of the anthology was *cryā-gītikośa*. In the absence of any other specific title mentioned in the original Bengali MS., the name *caryāgītikośa* may reasonably be accepted as the title of the anthology, and *caryāgītikośavṛtti* that of the commentary by Munidatta.<sup>2</sup>

1.5. *Caryāgītikośavṛtti* is a palmleaf manuscript now preserved in the National Archives of Nepal (known as *rāṣṭriya abhilekhālaya*). Originally the MS. constituted more than 69 folios (probably 71 folios, including the pages containing title and colophon). Before the discovery of the MS. by Sastri, even before its accession to the Rāj Darbār Library, at least six numbered folios (Nos. 35, 36, 37, 38, 66, 70) and the folio containing the title, were already lost.<sup>3</sup> Only sixty-four folios containing forty-six full songs and the first six lines of another ten-line song, along with the corresponding Sanskrit commentaries, are now available to us.<sup>4</sup> The scribe used the old Bengali script both for the Bengali verses and the corresponding Sanskrit commentaries. It has much affinity with the scripts of the neighbouring Eastern NIA. languages also. It may be mentioned here that all the sister NIA. languages of this region viz, Assamese, Oriya, and Maithili, are now claiming that this earliest vernacular text was written in their respective languages. Even Hindi has registered her claim on it.<sup>5</sup>

1.6. The condition of the palmleaf MS., as recently examined by me, is quite good. The size of the folio is 12½" x 1½". Both the sides, recto and verso were used for writing. There are five lines on each page;<sup>6</sup> the first and the fifth lines are run-on, the medial three lines have a gap of about one inch in the middle. All the leaves are tied with a central string and a square like blank space is left in the

<sup>1</sup> This quotation has been taken from *Caryāgīti-kośa*, ed. by Probodh Chandra Bagchi and Śānti Bhikṣu Śāstri, Santiniketan, 1956, pp. 165-66.

<sup>2</sup> The text edited by Probodh Chandra Bagchi and Śānti Bhikṣu Śāstri has been published under the title, *caryāgīti-kośa*.

<sup>3</sup> The palm-leaves have only the folio numbers and no page-marks. The text starts on the verso-side of the folio No. 1. There is a code script resembling ॐ on the left side of the text, probably indicating an auspicious sign used for the starting of any sacred writing. On the right side numeral '1' is written in Newari. From the next folio, on all the verso-sides, page-marks are written in two characters, on the left in Bengali and on the right in Newari. It continues upto the 34th folio; then consecutive four folios (Nos. 35 to 38) are missing. On the 39th folio the Bengali number is correctly written as 39; but the Newari number on the right hand side is wrongly written as 35. It shows that the Newari numbering is a later addition, made obviously after those four folios were lost. From the next folio, perhaps out of confusion, the right-hand Newari marking was stopped. From the 40th folio onward, only the left-hand Bengali page-marks are available.

<sup>4</sup> Except Nos. 24, 25, 48—in full, and the last four lines of song No. 23, all the songs numbering 1 to 50, are available in the Ms. In the Tibetan text, however, the missing songs are available in translation.

<sup>5</sup> The language, metre and script of this Ms. show that the text has much more affinity with Bengali, than with any other language of the E.NIA. group. Of course, the separation might not have been completed by that time. Both in phonological and morphological characteristics Oriya and Maithili differ much from the language of the *c.* verse. In the script, however, a closer affinity is noticed among all the E.NIA. languages, except Oriya. Oriya, both in language and script, was separated from this main stream much earlier. Maithili perhaps by this time got a separate entity as a language, but the script remained the same as that of Bengali-Assamese. Assamese and Bengali were not bifurcated at this early stage. Probably in the late sixteenth century they got separate linguistic entities; but a common script is still being used for them.

<sup>6</sup> On the recto-side of folio No. 65, a sixth line has been added on the upper margin, incorporating some text-portion left out earlier through mistake.

middle for it. In spite of so much care taken by the scribe, a few portions of the writings have already been damaged due to the friction of the string.<sup>1</sup> The handwriting is generally distinct, neat and well-shaped. Written in bright black ink, the characters are slightly slanted towards the right-side. Certain portions have faded beyond legibility. In all such places I have followed the readings rendered by Sastri.

1.7. From a careful examination of the handwriting it appears to me that the whole manuscript, except in the cases of a few corrections, was copied by a single scribe. In some of the pages the scribe was more careful; but so often, two or three different characters of the same letters have been used. Still from the mould of the characters it is evident that the entire Ms. has been copied in one handwriting.

1.8. The internal evidences of the Ms. show that the scribe copied this text from two different sources: one having only the Bengali verses, and another having only the Sanskrit commentaries of them. In more than fifty cases the language of the songs as cited in the commentary is different from that of the songs quoted in full at the beginning.<sup>2</sup>

Another important evidence has been given by the scribe himself. On folio No. 18-A, at the end of the commentary of song No. 10, he has made a small comment as, *nāḍiḍombipādānām sunetyādi caryāyā vyākhyā nāsti*: the commentary of the *caryā* of Nāḍiḍombipāda, beginning with *sune* etc., is not available. It shows that as the commentary was not available the scribe did not reproduce this song.

The third evidence has been given by the Tibetan translator Kīrtticandra. In the colophon it is stated that from an anthology of hundred *c.* songs Munidatta selected half the number and wrote commentaries on them.

Another indirect evidence is available in the language of the commentary. The commentaries of most of the songs start with words like, *tamevārtham prakathayanti*: to explain it as referred to. The question of such reference arises only when the original text is not supplied along with the commentary.

Such evidences clearly prove that the scribe brought together the Bengali *c.* songs and the Sanskrit commentaries of them from two different sources.

## 2. Script and handwriting

2.1. It has been mentioned earlier that the *Cgk.* text was copied in one hand, and that the handwriting is generally neat, distinct and legible. Certain portions of some of the folios have faded beyond legibility perhaps due to exposure to light.<sup>3</sup> On pages 1-B and 3-B there are evidences that some over enthusiastic readers attempted to over-write a few indistinct letters in modern Nagri. Some of the characters, as written by the scribe, are confusing. It is difficult for the readers to distinguish between *tu* and *ḍa/ḍa, ṭa* and *ḍha/ḍha, ba* and *ca, cha* and conjunct *ccha, kṛ/ku/kyā* and *kca, na* and *la, nu* and *nna, ṇa* and *śa*, nasal conjuncts and non-conjunct nasalized letters, etc. This is perhaps one of the main reasons why the editors have considerably differed in their reading of the *Cgk.* text. Two such significant instances, as experienced by me, may be mentioned here. All the previous editors, including Sastri, Bagchi and Sahidullah, have read the following words with initial cluster like, *cchāḍi* (15), *cchupai* (6) and *cchiṇāli* (18). But not a single instance of such initial cluster of *ca* and *ch* is available in any of the E.NIA. texts of the Middle period. When the scribe himself had made no distinction between the characters of *cha* and *ccha*, and when those three words are still in use in Bengali and Assamese as *chāḍi, chupai* and *chiṇāli*, it seems to me more logical to read them as such. In another case, the name of the composer of song No. 33 has been read by Sastri and other editors as *dheṇḍhana pā(da)*. But when the scribe had made no distinction between the characters of *ṭa* and *ḍha*, and in the Tibetan text the name has been read as *ṭeṇṭanapāda*, I find no reason to discard the Tibetan reading.

<sup>1</sup> See, folio Nos. 1, 2, 3, 67, and 69.

<sup>2</sup> Sukumar Sen has given a list of some of the variations in his *caryāgītīpādābhāṣī*, ed., Calcutta, 1966, pp. 2-3.

<sup>3</sup> See, folio Nos. 4, 7, 9, 13, 15 and 49. It may be noted that all the verso-sides are indistinct.

The absence of spacing between words is another obstacle faced by the editors in their correct reading of the text. Where Sastri read a word as *pucchatu* (41), I preferred to read it as *puccha tu*; his *sūname herī* (13) has been read by me as *sūna mehelī*; in song No.50, he read a line as, *tāhi toli śabaro hakaēlā kāndaśa sagaṇa śiāli*, while I have read it as, *tāhi toli śabaro dāha kaelā kāndaśa sagaṇa śiāli*. Many similar instances may be cited where the editors have differed from one other in their reading of the text.

2.2. The script used in the *Cgk.* Ms. has been identified as Old Bengali by Sastri, Chatterji, Bagchi, Sahidullah, Sen and many other linguists. Paleographer R. D. Banerji also had endorsed their view; but it is interesting to note that he was inclined to fix the date of its copying even later to that of *Skk.*<sup>1</sup> During my recent visit to the National Archives of Nepal I had an opportunity to consult some traditional pundits working there as professional readers and scribes of old manuscripts. They identified its script as Old Newari. In their opinion the language of the songs is Maithili, and that of the commentary is Sanskrit. One of them read some of the pages of the MS. to me in the same reading, as given by Sastri. However, they admitted that in such an old period Maithili had little difference with Bengali or Assamese. Haraprasad Sastri prepared a copy of this Ms., now preserved in the Library of the Asiatic Society of Calcutta, the script of which is modern Newari, a close associate of Nagri. So it is quite likely that the *Cgk.* was written in a common script which was in vogue in Bengali-Assamese and Maithili and some other E.NIA. vernaculars of that period.

2.3. According to Tarapada Mukherji the script-character of *Cgk.* has a close affinity with that of a dated Ms., *pañca-kāra* (1199 A.D.).<sup>2</sup> The songs collected in *Cgk.* are presumed to have been composed in a period roughly covering the 9th to 12th centuries A.D., and all the twenty-three composers hailed from the eastern region of India. The Sanskrit annotation might have been written by Munidatta in the 13th century A.D., for the understanding of the Buddhist *sahajiyā* group of Nepal and Tibet. A hybrid style of Sanskrit was developed through the Sanskritization of various Buddhist scriptures from Prakrit and vernaculars. The language of this commentary of the *c.* verse, has much similarity with that style.<sup>3</sup> The present *Cgk.* Ms. might have been copied in the late thirteenth or early fourteenth century A.D. Probably no appreciable change of the script-face was made in that early period, between Bengali-Assamese and Maithili.

The second oldest Bengali Ms. available so far is *śrīkṛṣṇakīrtitana*, a long narrative verse based on the popular love story of Kṛṣṇa and Rādhā. The story was written by Baḍu Caṇḍīdāsa in the late fourteenth or early fifteenth century, and was copied, approximately, in the early sixteenth century. A comparative study of the script-character of these two Mss. may give us a clearer picture of the development of Bengali script in OB. and MB. periods. This has been attempted in this chapter; and a chart has been annexed showing the three stages of Bengali-Assamese, along with the Modern Maithili, Oriya, and Newari, and Nagri scripts (pp. XXIII-XXIV).

#### 2.4. Vowels: initial.

*a, ā*: In *Cgk.* these two initial vowels are written as *অ*, *আ* or *ঐ*, *ঐ*. The first has similarities with the scripts of *Skk.*, written as *अ*, *आ*. The second pair resembles the Maithili characters, *अ*, *आ*. From the characters of *Cgk.* it appears that the scribe was accustomed to write in both the styles, and made no distinction in their use. In Oriya these two letters are written as *ଅ*, *ଆ*. In modern Bengali-Assamese typography they are printed as *অ*, *আ*. Newari *अ*, *आ*, and Nagri *अ*, *आ* also belong to the same group.

*i, ī*: In *Cgk.* these two vowels are written as *ঈ*, *ঐ*. For long *ī* only the non-initial *ī* sign has been attached to initial short *i*. It may be noted that, within the gap of two centuries these two characters were almost changed to modern shapes. In *Skk.* they are written as *ई*, *ঐ*. It appears from the comparative chart (pp. XXII-XXIII) that these two characters of *Cgk.* have little similarities with that

<sup>1</sup> According to him, the *Skk.* Ms. discovered by Basantaranjan Ray was copied in the early fourteenth century. See, Basantaranjan Ray, *śrīkṛṣṇakīrtitan*, Calcutta, 1961, pp. 39.

<sup>2</sup> See, Tarapada Mukhopadhyay, *caryāgīti* (Bengali), Visvabhāratī, 1965, pp. 61-96.

<sup>3</sup> According to the information collected by Tarapada Mukherji, from the catalogue of *Bstan*

*hgyur*, prepared by P. Cordier, entitled *Catalogue De Fonds Tibetain de la Bibliothèque Nationale, Paris*, 1909-1915, 3 vols, at least four more commentaries were written in Sanskrit, other than *Cgk.*, viz, *caryāmelāyanapradīpa* by Āryadeva, *caryāgītiyīti* by Dipaṅkar Paṇḍita, *caryāmelāyanapradīpanāmañikā* by Śākyamitra, and *caryāmelāyanapradīpa* by Śraddhākaravarmanā. See, Tarapada Mukherji, *The Old Bengali Language and Text*, Calcutta, 1963, pp. 5-6.

of other E.NIA. vernaculars. There again, it is interesting to note that, in these vernaculars also they are different from each other. Newari, Maithili, Oriya and Nagri—all have their respective independent characters. They are quite different from the modern Bengali-Assamese pig-tail characters like *ঔ*, *ঐ*.

*u*, *ū*: These two initial vowels are written as *ಁ*, *ಂ*. They have similarities with characters of *Skk.*, written as *ᳵ*, *ᳶ*. The Maithili *ᳵ*, *ᳶ* and Newari *ᳵ*, *ᳶ* also have affinity with the faces of *Cgk.* Nagri *ᳵ*, *ᳶ* are the modified version of the Newari characters. Oriya *ᳵ*, *ᳶ* have round head instead of the straight *mātrā* of other NIA. scripts; the long *ū* has an additional curve on the right side, as *ᳶ*. It is difficult to ascertain exactly when the pig-tails were attached to the Bengali-Assamese characters, as *ঔ*, *ঐ*. Probably it is a very late phenomenon, taking shape in the late 18th century.

*e*: In *Cgk.* it is written as *᳇*. In *Skk.* it is more angular, like *᳇*. In all the E.NIA. languages it is written almost in the same style; in Maithili as *᳇*, in Oriya as *᳇*, and in Bengali-Assamese as *᳇*. In Nagri, however, it is written in a different style, as *᳇*.

*o*: In *Cgk.* it is written as *᳈*, which has a closer affinity with the Newari *᳈*. In Bengali-Assamese, Oriya and Maithili the letter is written as *᳈*, *᳈*, and *᳈*, respectively. In *Skk.* almost the same form is available, as *᳈*.

The vowels *᳇*, *᳈*, and *᳈*, except in non-initial forms, are not available in the *Cgk.* text. The vowel *᳇*, in any form, did not get entry in the *Cgk.* text.

## 2.5. Consonants

Like Sanskrit, all the NIA. scripts are syllabary alphabets. Unless non-initial vowel diacritics are attached to them the consonants should be pronounced as ending with *a*. Thus the scripts *k*, *kh*, *g* etc. should be pronounced as *ka*, *kha*, *ga* etc.

*ka*: In *Cgk.* this letter is written as *ᳵ* or *ᳶ*. Both the characters are written in the same style, in a single stroke, starting with the upper bar and then drawing the triangle with a left-hand curve. In *Skk.* the face is slightly different, like *ᳵ*, *ᳶ*, both written in single strokes. In modern Bengali-Assamese and Maithili typography it is much sharp and angular, like *ᳵ*. Oriya *ᳵ*, though slightly different, seems to be evolved from the same origin. Newari *ᳵ*, and Maithili *ᳵ* also have affinity with the *Cgk.* character. *ka* with non-initial vowel and other consonant as conjunct, has some special characteristics. Some of them are shown in the script chart II (pp. XXIV).

*kha*: In *Cgk.* it is written as *ᳶ*. It is almost like *ᳶ* of *Skk.* In Bengali-Assamese and Maithili typography it is printed as *ᳶ*. All these forms are of the same origin. In modern handwriting the forms of *Cgk.* and *Skk.* are still in vogue. Oriya *ᳶ* and Nagri-Newari *ᳶ*, however, have little similarities with other characters.

*ga*: This letter in *Cgk.* is written as *᳇*. In *Skk.* also, it has the similar form like *᳇*. In modern Bengali-Assamese and Maithili it is written in the same pattern, as *᳇* or *᳇*. Oriya *᳇* has a semi-circular shape; Nagri-Newari *᳇* is rather flat.








*gha*: In *Cgk.* this letter is written as *᳈*. In *Skk.* it is written in more stylized form as *᳈*. In the typography of Bengali-Assamese and Maithili it is more stylized, like *᳈* and *᳈*, respectively. The Nagri-Newari *᳈* also belongs to the same group. In Oriya *᳈*, however, a circular curve has been developed with two creeks.








Initial *᳈a* is not available in *Cgk.* The non-initial use of this character has been shown on p. xxii.








*ca*: This letter in *Cgk.* is written as *᳈*. In *Skk.* it is designed like *᳈*. The Maithili *᳈* seems to be a double stroke character. The Oriya *᳈* has a circular face with a semi-circular cap. In modern Bengali-Assamese typography it is printed as *᳈*, the triangle being shifted to the right side of the axis; in Nagri-Newari *᳈*, however, it is retained on the left. In *Cgk.* the *ca* character is often confused as *ba*.








*cha*: In *Cgk.* it is written like *᳈* or *᳈*. Newari *᳈*, and Oriya *᳈* also bear this coiled tail. Maithili *᳈* is slightly simplified. In Bengali-Assamese typography it is printed as *᳈*; in Nagri it is written as *᳈*. In *Cgk.* the scribe has made no distinction between the characters of simple *cha* and conjunct *ccha*; and that has created some confusion.
















*ja*: In *Cgk.* this letter is written as . In *Skk.* it is changed to a sharper face like . Maithili  and Newari  have some affinity with the character of *Cgk.* In modern Bengali-Assamese it has been changed to . Oriya  is typically round-capped; and Nagri  mainly consists of straight lines.








*jha*: In *Cgk.* it is written as . In *Skk.* it is ; the triangle is not blocked with ink. In Maithili the upper arm of the triangle is dropped, as . In Bengali-Assamese it possesses a more stylized form, as . Oriya , Newari  and Nagri  are somewhat different in their shapes from the other characters of this group.







*ña*: In *Cgk.* it is written as . Except on one or two occasions it has no initial use in *Cgk.* In *Skk.* this is a very common letter, written as . Maithili  has a closer affinity with them. In Bengali-Assamese typography it is printed as . Oriya , Newari  and Nagri  have little similarities with them.







*ta*: This letter in *Cgk.* is written as . In *Skk.* the pig-tail has slightly been changed, as ; in Maithili  it is more stylized. In modern Bengali-Assamese it has been changed to a simpler form like . Nagri  and Newari  have some similarities with the character of *Cgk.* Oriya  is somewhat different, with its usual circular curves. In *Cgk.* the same character has been used for *dha* and *ḍha* also; sometimes the scribe has made no distinction between the characters of *ta* and *i*. Obviously, this has created some confusion in the reading of the text.







*tha*: In *Cgk.* this letter is written as . This form exactly resembles the Oriya character, . In Maithili it is rather oval-shaped, like . In *Skk.* the modern form has appeared without its pig-tail, as ; Newari  is slightly triangular in shape. In modern Bengali-Assamese has developed a highly stylized form, like .








*da*: In *Cgk.* it is written as . In *Skk.* it has been changed almost to its modern form, like . The modern Bengali-Assamese and Maithili form is like . Oriya  has its usual round cap; Nagri  and Newari  are slightly different from the modern Bengali script. In *Cgk.* there is no distinction between the characters of *u*, *ḍa* and *da*. In Middle Bengali also *ḍa* and *da* had no separate characters; usually in the non-initial position of a word *ḍa* was pronounced as *ḍa*; of late, in Bengali-Assamese a separate *ḍa* character has been developed with insertion of a dot under *ḍa*, as .





*dha*: In *Cgk.* this letter is written as ; it has little difference with the *Cgk.* character for *ta*. In *Skk.* it is written as ; which can easily be distinguished from its *ta* character, having no pig-tail on the head. That is the mark of distinction for Oriya  also. In modern Bengali-Assamese it is written as , just like its *ta* character without the pig-tail. Newari  and Nagri  are also slightly different from their respective *ta* characters. The distinction between *dha* and *ḍha* is a later development like that of *ḍa* and *da*. In modern Bengali-Assamese, usually in the non-initial position of a word, *dha* changes to *ḍha*, and is marked with a dot below the character, as .








*na*: In *Cgk.* it is written as . In the Old Maithili , Oriya , and Newari , this form has been partially retained; but in *Skk.* it has been changed to . In modern Bengali-Assamese and Maithili it is further simplified, as .







*ta*: In *Cgk.* this letter is written as . It has resemblance with the Newari . In *Skk.* the lower curve being extended like a bow it has got a curved shape as . In modern Bengali-Assamese and Maithili this upper bar is disconnected, and written like . Oriya  it has the usual upper curve. Nagri  seems to be a modified form of the Newari character.






*tha*: In *Cgk.* it is written as . More or less all the *tha* characters of the eastern vernaculars have resemblance with this form of *Cgk.* In *Skk.* it is written as ; in Newari it is ; in Oriya it is rather curved, like . In modern Bengali-Assamese and Maithili it is printed as . Nagri  has some affinity with the Oriya character.





*da*: In *Cgk.* is written this letter as . In *Skk.* it appears as , probably written in double stroke. In Oriya it is written in a single stroke as . Newari  and Nagri  are closer to each other. In modern Bengali-Assamese and Maithili it is printed as  and , respectively.








*dha*: In *Cgk.* it is written as . In modern Bengali-Assamese and Newari the left-hand pig-tail has been changed to a curve headed with a dot, like . In Newari it is highly stylized, like . In Oriya the triangle has been changed to a circular form, like .








*na*: In *Cgk.* it is written as . All the eastern scripts, including Newari and Nagri, have affinity with this form. In *Skk.* it is written as ; Maithili , Newari , and Nagri  are written almost in the same style. In modern Bengali-Assamese it is printed as . In Oriya, instead of the upper bar, a semi-circular cap has been attached, like .








*pa*: In *Cgk.* this letter is available as : . Sometimes this character is written in such a style that it is confused with that of *ya*. In *Skk.* it is written as . In Oriya it has been changed to a round shape like . Newari  also has some resemblance with the *ya* character of *Cgk.* In Nagri it is further simplified as . In modern Bengali-Assamese and Maithili typography a stylized form has been developed, as .





*pha*: In *Cgk.* it is written as ; Maithili  is very closer to it. In modern Bengali-Assamese it is written as . Oriya , is just an addition of a small circle on the upper right-side of its *pa* character. In Nagri  also, a tail is attached to the right side of its *pa* character.








*ba*: In *Cgk.* this letter is written as . Sometimes a more circular form is also available for this letter which has created confusion with the reading of *ca*. In modern Bengali-Assamese and Maithili the first form has been adopted in a more angular shape like . The second circular form of *Cgk.* has been followed in Oriya , and Nagri . It may be pointed out here, that in the eastern Apabhramśa, Old Bengali-Assamese, Maithili and Oriya, there was no distinction between the characters of *barigiya ba* and *antyastha va*. Perhaps in pronunciation also such distinction was not strictly followed. Recently, through conscious effort, separate use of *antyastha va* has been revived in Assamese and Maithili, and separate scripts have also been designed for these two letters. In Bengali and Oriya, however, no such separate script has been designed so far.








*bha*: In *Cgk.* this letter is written as ; in *Skk.* it has been slightly changed, like . In modern Bengali-Assamese it is written as ; the upper bar is disconnected from the main face. Maithili  is almost alike the Bengali-Assamese character, only with the absence of a dot in it. Oriya  resembles to the Maithili character, with the usual circular cap on it. Newari  and Nagri  are, somewhat, different from this style.








*ma*: In *Cgk.* this letter is written in a single stroke as . In *Skk.* it is written as , probably written in double stroke. Modern Bengali-Assamese  resembles to the face of *Skk.* Maithili  is also closer to it. Oriya , with the usual round cap, has affinity with the *Cgk.* character. In Nagri and Newari it has taken simpler shapes, like  and .







*ya*: This letter is written in *Cgk.* as ; in *Skk.* it has been changed to . In modern Bengali-Assamese it is more angular, like . In Maithili it is rather flat, like . Oriya  is nothing but its *pa* character with an additional hook attached to the left. In Nagri and Newari it is written as . In modern Bengali-Assamese initial *ya* is pronounced as *ja*; for non-initial *ya* a sub-posed dot has been inserted as . In *Cgk.* sometimes the character of *ya* is confused with that of *pa*.






*ra*: In *Cgk.* it is written as . In Middle Bengali-Assamese and Maithili it was written as . In modern Bengali it has been changed to , a *ba* letter with a sub-posed dot. In modern Assamese and Maithili, however, the Middle form has been retained. Oriya  has its characteristic circular curve; and it is quite different from the other characters of this E.NIA. group.

*la*: In *Cgk.* this letter is written as ; in *Skk.* almost the same face has appeared, as . In Maithili almost the same form has been retained, as . In modern Bengali-Assamese , Newari , Nagri , and Oriya  the *Cgk.* form has been developed in their respective style.


































*śa*: In *Cgk.* this letter is written as . In *Skk.* almost the same form has been repeated as . In Maithili it is written as  which in modern Bengali-Assamese has been modified as . It is interesting to note, that in Newari  only a single circle has been retained, instead of two. In Oriya  also, it constitutes only of one circle, with the usual upper curves. Nagri  is, however, different from the other *śa* characters of this group.






*ṣa*: In *Cgk.* this letter is written as ; in *Skk.* it has been slightly modified as . In modern Bengali-Assamese it is more angular, like ; in Maithili it is designed in symmetrical straight lines, like . Oriya  is a modified form of its *pa* character. Nagri  and Newari  also have close affinity with the remaining *śa* characters of this group.

*sa*: In *Cgk.* it is written as ; in *Skk.* almost the same form has been used, as . In modern Bengali-Assamese also the same form has been repeated in a stylized character, like . In Maithili it is written in a simplified form, as . Oriya  with its usual circular head, is slightly different; such difference is maintained in Nagri-Newari , also.

*ha*: This letter in *Cgk.* is written as ; almost the same form has been retained in Maithili, as . In Nagri-Newari  also similar character has been used. In modern Bengali-Assamese this form is slightly changed to . In Oriya, however, it has developed a complex form like . In *Skk.* this character is written exactly like that of *i*, minus the upper pig-tail.

2.6. In *Cgk.* the following signs are used for non-initial vowels attached to consonants:

- ā* : postposed  ; for example :  (*kā*).
- i* : preposed  ; for example :  (*ri*).
- ī* : postposed  or  ; for example :  (*rī*).
- u* : subposed  ; for example :  (*bu*).
- postposed  or  ; for example :  (*ru*),  (*śru*).
- ku* is written as , which creates confusion with *nka*.
- ū* : subposed  or postposed  ; for example:  (*gū*),  (*rū*)
- r* : subposed  ; for example  (*gr*) ; it is often confused with *u* sign.
- kr* is written as , which may be mistaken as *ku* or *nka*.
- e* : preposed  or superposed  ; for example  (*de*),  (*se*)
- ai* : pre-super posed  ; for example  (*rai*)
- o* : pre-postposed  ; for example  (*do*); occasionally post-superposed  has been used; for example  (*co*)
- au* : pre-post-superposed  ; for example  (*nāu*)

2.7. Besides the non-initial vowel-signs a few other diacritics are used in *Cgk.* to indicate final *m*, *~* and *h* sounds, with other consonants. Both for *m* and *~*, upper post-superposed ° sign is used in *Cgk.* For example,  (*taṃ*). The same diacritic also has been used to denote *n* in a conjunct consonant; for example  (*nka*). Occasionally a full *anusvar* character like  has been used. Similarly, sometimes a superposed *candravindu* character () has been used to denote a nasal pronunciation of a syllable. The mantra word *hu* has invariably been written as .

2.8. For conjunct letters various composite characters have been used in *Cgk.* Most of them are still in use in all the Eastern vernaculars, either in the same form, or in some modified form. Few of them may be illustrated here: (present Bengali forms are indicated in the bracket):



SCRIPT CHART I

	CGK.	SKK.	BENG. ASSAM	MAITH.	ORIYA	NAGRI	NEWA		CGK.	SKK.	BENG ASSAM	MAITH	ORIYA	NAGRI	NEWA
a	अ	थ	अ	अ	थ	अ	अ	ca	छ	छ	छ	छ	छ	च	च
ā	आ	था	आ	आ	था	आ	आ	cha	छ	छ	छ	छ	छ	छ	छ
i	इ	इ	इ	उ	इ	इ	इ	ja	ज	ज	ज	ज	ज	ज	ज
ī	ई	ई	ई	उ	ई	ई	ई	jha	झ	झ	झ	झ	झ	झ	झ
u	उ	उ	उ	उ	उ	उ	उ	na	न	न	न	न	न	न	न
ū	ऊ	ऊ	ऊ	ऊ	ऊ	ऊ	ऊ	ta	ट	ट	ट	ट	ट	ट	ट
e	ए	ए	ए	ए	ए	ए	ए	tha	ठ	ठ	ठ	ठ	ठ	ठ	ठ
o	ओ	ओ	ओ	ओ	ओ	ओ	ओ	da	ड	ड	ड	ड	ड	ड	ड
ka	क	क	क	क	क	क	क	dha	ढ	ढ	ढ	ढ	ढ	ढ	ढ
kha	ख	ख	ख	ख	ख	ख	ख	na	ण	ण	ण	ण	ण	ण	ण
ga	ग	ग	ग	ग	ग	ग	ग	ta	त	त	त	त	त	त	त
gha	घ	घ	घ	घ	घ	घ	घ	tha	थ	थ	थ	थ	थ	थ	थ

## SCRIPT CHART II

	CGK.	SKK.	BENG. ASSAM	MAITH	ORIYA	NAGRI	NEWA		CGK.	SKK.	BENG. ASSAM.	MAITH	ORIYA	NAGRI	NEWA
da	ଦ	দ	দ	द	ଦ	द	द	h	४	४	०	०	४	०	०
dha	ଧ	ধ	ধ	ध	ଧ	ध	ध	n	०	०	०	०	०	०	०
na	ନ	ন	ন	न	ନ	न	न	kṣa	କ	क	ক	क	କ	क	क
pa	ପ	প	প	प	ପ	प	प	nka	କ	क	ক	क	କ	क	क
Pha	ଫ	ফ	ফ	फ	ଫ	फ	फ	kra	क	क	ক	क	କ	क	क
ba	ବ	ব	ব	व	ବ	व	व								
bha	ଭ	ভ	ভ	भ	ଭ	भ	भ	1	१	१	१	१	१	१	१
ma	ମ	ম	ম	म	ମ	म	म	2	२	२	२	२	२	२	२
ya	ଯ	য	য	य	ଯ	य	य	3	३	३	३	३	३	३	३
ra	ର	র	র	र	ର	र	र	4	४	४	४	४	४	४	४
la	ଲ	ল	ল	ल	ଲ	ल	ल	5	५	५	५	५	५	५	५
śa	ଶ	শ	শ	श	ଶ	श	श	6	६	६	६	६	६	६	६
ṣa	ଷ	ষ	ষ	ष	ଷ	ष	ष	7	७	७	७	७	७	७	७
sa	ସ	স	স	स	ସ	स	स	8	८	८	८	८	८	८	८
ha	ହ	হ	হ	ह	ହ	ह	ह	9	९	९	९	९	९	९	९
m	०	०	०	०	०	०	०	10	१०	१०	१०	१०	१०	१०	१०

*kṣa* ঞ ( 𑂔 ), *ñca* 𑂔 ( 𑂔 ), *pya* 𑂔 ( 𑂔 ), *rya* 𑂔 ( 𑂔 ), *ndra* 𑂔 ( 𑂔 ), *kta* 𑂔 ( 𑂔 ), *tyu* 𑂔 ( 𑂔 ), *pra* 𑂔 ( 𑂔 ), *dhṛū* 𑂔 ( 𑂔 ), *rte* 𑂔 ( 𑂔 ).

2.9. For closed consonantal pronunciation occasionally subposed sign has been used. But in most of the cases there are no such marks and are generally understood through practice. This is the tradition in modern Bengali and Assamese also.

2.10. In *Cgk.* a sign like 𑂔 is occasionally used to denote 'silent a'. Most often such signs are omitted, and are understood through usage.

2.11. In *Cgk.* the numerals are written as folio numbers and serial-marks of the commentary of the verses. From one to ten the following numeral characters are available:

𑂔 (1), 𑂔 (2), 𑂔 (3), 𑂔 (4), 𑂔 (5), 𑂔 (6), 𑂔 (7), 𑂔 (8) 𑂔 (9), 𑂔 (10)

2.12. Two pause signs as | and ||, popularly known as *dādi* and *jod dādi* (bar and double bar) are used in this Ms. The single bar usually denotes the end of the first line of a couplet or double line *śloka*. The double bar indicates the completion of the *śloka*. Vernacular prose writing is not available in this Ms. for indicating the use of its pause-signs. In the Sanskrit prose, as shown in the commentary of this Ms., both single and double bar signs are used. But it is difficult to make any distinction in their uses. Both for long and short pauses either single or double bar has been used. At the end of a topic, however, usually double bar has been applied. Sastri in his transcription has ignored many such pause signs, apparently finding no justification for their uses. Occasionally a sign like 𑂔 has been used to denote sense-pause; but as I have mentioned earlier, it is generally meant for 'silent a'.

### 3. Grammer

Under this head three major characteristics are to be discussed, viz. vocabulary, phonology and morphology.

#### 3. 1. Vocabulary :

About 2200 words (including repetitions) in the available forty seven *caryā* songs and the vernacular quotations are found in use in the *Cgk.* manuscript. These words may be classified broadly in to three categories, viz, Sanskrit, derivatives from Sanskrit and non-Sanskrit. Sastri classified the words as Sanskrit, Bengali (old and current) and Prakrit. According to his classification the percentage break-up was: Sanskrit 15%, Bengali 60% and Prakrit 25%. According to our classification the proportion comes to: Sanskrit 10%, derivatives 85% and non-Sanskrit 5%. It is interesting to note that the frequency of use of Sanskrit words was very low, in comparison to its present use in the E. vernaculars. Quite a large number of these derivatives and non-Sanskrit words are now obsolete; some of them are surviving only in the dialects, while a few others are now being used only in one or two of the Eastern languages. A selected list of the words of these three categories may be given here.

##### 3.1.1. Sanskrit :

*aṅga* (27) 'body', *aṅka* (4) 'sign', *ajarāmara* (3,22) 'one who conquers old-age sufferings', *anuttara* (34) 'supreme', *anudina* (42) 'every day', *anubhaba* (37) 'feeling', *anta* (15) 'end', *antarāle* (46) 'in veil', *antare* (10) 'in heart', *andhakārā* (30) 'dark', *abakāśa* (37); 'leisure', *abadhūti* (17) 'female ascetic', *āgama* (27, 40) 'Hindu scripture', *unmatta* (19) 'mad', *kamala* (3, 4) 'lotus', *karuṇā* (8, 12) 'compassion', *kāla* (1, 5) 'time', *kuliśa* (4,47) 'thunder', *gandha* (13) 'flavour', *gambhīra* (5) 'deep', *gīta* (33) 'song', *guru* (39, 40) 'preceptor', *ghana* (16) 'cloud', *cañcala* (1) 'unsteady', *citta* (16) 'heart', *cihna* (3, 29) 'sign', *jalabimbākāre* (39) 'in the shape of water-bubble', *tathāgata* (13) 'Buddha', *tarāṅga* (13, 42) 'wave', *taru* (1, 45) 'tree', *daśa* (9) 'ten', *dibasai* (2) 'in day-time', *duḥkhe* (34) 'in sorrow', *dr̥dha* (9) 'firm', *debī* (17) 'goddess', *nalini* (9, 23) 'lotus', *nāda* (32) 'sound', *nāyaka* (16) 'master', *naraanāri* (4) 'men and women', *nirbbāṇa* (19) 'extinction', *nāukā* (38) 'boat', *nāśaka* (21) 'destroyer', *nirantara* (16, 30) 'incessantly', *pañca* (1, 13) 'five', *padma* (23) 'lotus', *parama* (11) 'ultimate', *parimāṇa* (1) 'to measure', *pabana* (21) 'wind', *punya* (16) 'virtue', *bajradhārī* (28) 'one who carries *bajra*', *bākpathātīta* (37) 'beyond the track of voice', *bhabajaladhi* (13)

'ocean like world', *bhābhābhā* (9) 'existence and non-existence', *bhujāṅga* (28) 'serpent', *maṇḍala* (16) 'circle', *mana* (30) 'mind', *maru* (41) 'desert', *mahārāsa* (16) 'great pleasure', *mahāsiddhi* (15) 'great success', *mūḍhā* (6, 45) 'foolish', *moha* (11, 39) 'delusion', *rūpa* (29) 'beauty', *śakti* (11) 'power', *śaśi* (11) 'moon', *śikhara* (47) 'peak', *sadguru* (8, 41) 'good preceptor', *sama* (10) 'like', *sarbba* (44) 'all', *sahaja* (28, 43) 'easy', *sahajānanda* (27) 'the pleasure of *sahaja*', *hara* (47) 'Śiva', *hariṇi* (6) 'doe', *hera* (50) 'see'.

### 3.1.2. Derivatives from Sanskrit :

*ākilesē* (9) < *akleśena* 'without trouble', *acchasi* (41) < *asti* 'is', *aṭa/aṭha* (13, 15) < *aṣṭa* 'eight', *adaśa* (46) < *adr̥ṣṭa* 'invisible' *adharāti* (2) < *ardharātri* 'midnight', *apaṇā* (6) < *atmanah* 'of self', *abhinacārē* (34) < *abhinna ācāreṇa* 'indistinguishable rituals', *alakha/alkkha* (34, 15) < *alakṣya* 'imperceptible', *abaṇāgabana* (7, 21) < *ayanaka-gamanaka* 'coming and going', *ahaṇisi* (19) < *aharniśa* 'day and night', *ākhi* (15) < *akṣi* 'eye', *indibana* (31) < *indriya-pavana* 'senses and breath (mind)', *uiā* (30) < *uditya* 'rising', *uesa* (12) < *upadeśa* 'advice', *uju* (32) < *rju* 'straight', *ehu* (43) < *etasya* 'of this', *kaṇṇahāra* (13) < *kaṇṇadhāra* 'pilot', *kabaḍi* (14) < *kapardaka* 'cowrie', *kāpura* (28) < *karpuṇa* 'camphor', *kāma* (22) < *karma* 'work', *kāsu* (23) < *kasya* 'of whom', *kāhṇi/kāhṇila/kāhṇu/kāhṇa* (7, 9, 10, 11, 12, 13, 18, 19) < *kṛṣṇa* 'name of a poet of this anthology', *gaana śihare* (7) < *gagana-śikhare* 'on the sky-peak', *gājai* (18) < *garjati* 'roars', *caukoḍi* (49) < *catuṣkoṭi* 'four crores', *cāliau* (27) < *calitakaṃ* 'guided', *ciagandā* (16) < *cittagajendra* 'elephant like mind', *jujhaa* (3) < *yudhyate* 'fights', *jhāṇabakhāṇe* (34) < *dhyāna-byakhyānena* 'by meditation and explanation', *tiaddā* (4) < *tribhṛtaka* 'triangular (female genital) organ', *tāiloe* (30, 43) < *trāilokye* 'in three worlds', *dahadihe* (35) < *daśasu dikṣu* 'in ten directions', *dāpaṇabimbu* (41) < *darpaṇa-pratibimba* 'image on mirror', *dāri* (28) < *dārikā* 'public woman', *naḍapeḍā* (10) < *naṭapetaka* 'the box of dancer', *nācaa* (10) < *nṛtyati* 'dances', *nibudhi* (33) < *nirbuddhika* 'foolish', *patibhāsai* (35) < *pratibhāsayate* 'is seen', *batisa* (17) < *dvātrimśat* 'thirty two', *balada* (33) < *balivarda* 'bull', *bhatāre* (20) < *bhartṛ* 'husband', *bhaila* (50) < *bhūta* 'became', *mariāi* (1) < *mṛyate* 'dies', *māgai* (2) < *mārgate* 'seeks', *modia* (16) < *mardayitvā* 'shattering', *samāya* (33) < *samāyāti* 'enters', *sadgurupāpae* (14) < *sadgurupādapadmena* 'by the grace of the lotus-feet of a good preceptor', *sasughare* (4) < *śvasrūgrhe* 'in the room of mother-in-law', *soṇa* (49) < *suvarṇa* 'gold', *rua* (49) < *rāṇṇya* 'silver', *hie* (50) < *hrdayena* 'by heart', *honti* (22) < *bhavanti* 'become'.

### 3.1.3. Non-Sanskritic words :

*ālājālā* (40) 'chaotic', *ālikāli* (11, 17) 'vowels and consonants, Buddhist mystic term', *ālo* (17) 'oh (vocative)', *uñcala pāñcala* (21) 'topsy-turvey', *ubhila* (4) 'raised', *edieu* (1) '(thou) give up', *kaṇḡucinā* (50) 'a kind of berry', *kaṇḡa* (19) 'drum', *kaśālā* (19) 'tabour', *keḍuāla* (13) 'oar', *kundure* (4) 'in copulation', *khaḍatadi* (15) 'obstacles', *khāṇṭa* (38) 'dacoit', *guliguhādā* (28) 'noises', *ghalili* (10) '(I) put-on', *ghāṭa* (15) 'river station', *cañcālī* (50) 'bamboo lath', *caṭāriu* (21) '(I) dislodge', *cāṇgetā* (10) 'scuttle', *cikhila* (5) 'mud', *cirā* (4) 'male genital organ', *chiṇālī* (18) 'unchaste woman', *chudha* (9) 'impure', *āṇa* (20) 'life', *ṭākali* (16) 'tick tick sound', *ṭāgu* (38) 'tow', *ṭālata* (33) 'on hillock', *ḍāla* (1) 'branch', *ḍombī* (10) 'ḍom (a lower caste) woman', *daṅgāle* (49) 'pirates', *dhuni* (26) 'carding (cotton)', *puñcaā* (28) 'bow', *pulindā* (14) 'mast', *bapudā* (20) 'pitiable', *boba* (40) 'mute', *boḍi* (14) 'a coin valued twenty cowri', *bhidi* (1) 'bringing closer', *mātaṅgi* (14) 'ḍom woman', *meheli* (13, 15) 'woman', *sanāḍa* (2) 'entered', *hiṇḍai* (28) 'roams', *heñce* (50) 'in heart'.

Proper meaning of the following words, used in the *c.* songs, could not be ascertained.

*duddure* (32), *duṃḍula* (30), *phīṭā* (47), *mialī* (47) *phedḍai* (30)<sup>1</sup>, *bāṇḍakuruṇḍa* (37)<sup>2</sup>, *mādesire* (12), *raaṇafu* (27).

### 3.2. Phonology :

#### 3.2.1. Vowels :

From the orthography and prosodical style of the *c.* songs it appears that the composers did not strictly adhere to the rules of long-

<sup>1</sup> The reading is doubtful.

<sup>2</sup> According to Sukumar Sen the meaning of the word is 'testicle'.

short pronunciation of the Sanskrit vowels; and that was possible due to the growing tendency of using the long vowels in the E.NIA. vernaculars as short. The prosodical characteristics will be discussed later on. Here a few orthographic examples may be illustrated.

In song. no.6, the following two consecutive lines run with different spelling and pronunciation of the same word *hariṇī*:

hariṇā hariṇira nilaa na jānī. .

hariṇī bolaa hariṇā suṇa hariā to. (lines 6-7)

In song no.29, the third line runs as, *lui bhaṇai baṭa* . . . , with short *u* in the spelling of *lui*; whereas, in the ninth line of the same song this word is spelt as *lūi*, with long *ū*. In the various *c.* songs and commentaries the words *lūi* and *lūipāda* have been spelt at least in five different forms as, *lui*, *lūi*, *luī*, *luyī*, *lūyī*. A few other examples of such variation, both in spelling and pronunciation, may also be mentioned in this connection :

*lāia* (11) and *laiā* (28) 'taking', *sīsa* (40) and *sīsā* (40) 'disciple', *suja* (4) and *sūjja* (14) 'sun', *sudha* (27) and *sūdha* (9) 'pure', *sunā* (44) and *sūnā* (35) 'infinite, Buddhist theological term', *śaśī* (32) and *śaśī* (11) 'moon', *saala* (1), *saalā* (36) and *saēlā* (16) 'all', *sa* (36) and *so* (7) 'he/she'.

Such loose orthography, particularly in the spellings of *a-ā*, *i-ī*, *u-ū*, clearly indicates that the scribe did not care much for the Sanskritic long-short spelling. Perhaps the current usage of flexible pronunciation of these vowels was responsible for such loose spelling.

In spellings like *sundāri* (28) 'beautiful lady', *tābolā* (28) 'betel-leaf', *calilā* (19) 'isgoing', *pāñca* (12) 'five', *tāsu* (43) 'his', clearly show that *a*, had more open pronunciation compared to its present round style of utterance, in that period.

Conjunct vowels were written both in diphthongal and non-diphthongal characters. For example: *caudisa* (8) 'four directions' and *cāusaththi* (10) 'sixty four', *taisane* (37) 'like that' and *tāiloe* (30) 'in three worlds'. This shows, that no rigid principle was followed either in the orthography or in the pronunciation of conjunct vowels. Complete freedom was exercised by both the composers and the reciters in their use, either as loose, non-diphthongised, or as compact, diphthongised vowels. It is even difficult to find out any consistency between the orthography and the pronunciation of these vowels. Conjunct letters have non-diphthongal pronunciation, and vice-versa.

Initial *r*, *l* already became extinct by that time. The word *rju* was changed to *uju* (32). Non-initial *r* usually was changed to *i*, occasionally to *a* or *u*. For example, *diḍha* (1) < *ḍṛḍha* 'firm', *tiṇa* (6) < *tṛṇa* 'grass', *śiālā* (33) < *śṛgāla* 'jackal', *maela* (23) < *mṛta* 'dead', *puchami* (10) < *prcchāmi* '(I) ask'.

Semi vowel *ya* or *yā* were changed to *a* or *ā*. For example, *laiā* (28) < *laiyā* 'taking', *bujjhia* (30) < *bhujhiyā* 'understanding', *kāā* (40) < *kāyā* 'body'.

The script-character of the semi vowel (antahstha) *va* was usually merged with the character of bargiya *ba*; still from the orthography and rhyme it appears that a separate phonetic entity of this letter had been retained at that time. The usual Bengali word *thāi* has been spelt as, *thābī* (8) 'place'; for *āyāti* 'comes' a (rather unfamiliar) word has been used with the spelling *ābai* (42); while *upadeśa* 'advice' has been written in two different spellings as, *uesa* (12) and *ubesē* (8). The rhymes like *-bāli/āli* (4), *-ribāli/kābāli* (18), *debī/hoi* (17), *-ālā/-bālā* (38) are some of the common usages available in these songs.

### 3.2.2. Consonants :

There are examples of occasional loss of the consonants like, *k*, *g*, *c*, *j*, *tt*, *d*, *dm*, and *b*. For example, *loācāra* (31) < *lokācāra* 'social custom', *śiālā* (33) < *śṛgāla* 'jackal', *gaana* (8) < *gagana* 'sky', *gaabara* (12) < *gajabara* 'elephant', *managoara* (40) < *managocara* 'in the knowledge of mind', *adabhua* (39) < *adbhuta* 'wonderful', *cīa* (16) < *citta* 'mind', *luipāapae* (34) < *lūipādapadme* 'at the lotus-feet of Lūi', *tihuana* (16) < *tribhuvana* 'three worlds'.

Assimilation of conjunct consonants is another common characteristic of these songs. They are changed to the same consonant, or to the consonants of the same group. For example, those changed to the same consonant: *muttiḥāra* (11) < *muktāhāra* 'necklace of pearls', *sujja* (14) < *sūrya* 'sun', *niccala* (21) < *niścala* 'motionless', *bimukka* (46) < *vimukta* 'freed', *tuṭṭai* (30) < *truṭṭiyati* 'severes'; those changed to the consonants of the same group: *dulakkha* (29) < *durlakṣya* 'difficult to see', *duṭṭha* (39) < *duṣṭa* 'wicked', *bājḥai* (11) < *bādhyate* 'tied down', *baḍḍhila* (33) < *vardhita-ila* 'extended'.

Occasionally double consonants are reduced to single: *aṭṭha* (13) < *aṣṭa* 'eight', *ādaa* (49) < *advaya* 'non-dual, here used as a Buddhist theological term', *sunā* (34) < *sūnya* 'void, here used as a Buddhist theological term', *budha* (27) < *buddha* 'enlightened', here denotes, Lord Buddha'.

Some of the words are available both in single and double consonantal forms: *modia* (16) and *moḍḍiu* (9) 'turning, massaging', *nibāṇa* (22) and *nibbāṇa* (19) 'emancipation', *balada* (33) and *balandē* (39) 'bullock', *bājḥai* (46) and *bājḥai* (46) 'bound'.

Loss of phonetic distinction between (a) *ṇ* and *n*, (b) *ś*, *ṣ*, and *s*, (c) *b* and *v*, (d) *j* and *y*, may be marked as another distinctive feature of this verse-language. For example:

(a) *ṇ* and *n*: *nāiramani* (50) and *nairāmani* (28) 'no-soul', *jīṇaurā* (7) and *jinaura* (14) 'city of conquest', *joini* (4) and *joini* (27) 'female ascetic', *naba* (6) and *naba* (20) 'new', *niadḍi* (5) and *niadi* (7) 'near', *puna* (45) and *puna* (26) 'again' etc.

(b) *ś*, *ṣ* and *s*: *sabari* (28) for *śabari* 'female folk of the tribe known as śabara', *sunā* (35) for *sūnya* 'void, here used as a Buddhist theological term', *śohia* (36) for *śodhita* 'purified', *śākhī* (36) for *sākṣi* 'witness', *śasahara* (18) for *śaśadhara* 'moon', *sūdhā* (9) for *śuddha* 'pure'. Sometimes same words are written in different sibilant spellings like, *sāsu* (11) and *sāsu* (4) 'mother in law', *śilālā* (33) and *śilālī* (50) 'jakal', *śūna* (26) and *suṇa* (6) 'void', *śaba* (50) and *sarbba* (35), 'all', *śaśahara* (27) *sasahara* (18) 'moon', *śānti* (15) and *sānti* (26) 'peace', here used as the name of a composer.

(c) *b* and *v*: Already it has been mentioned that *bargiya ba* and *antahstha va* merged into a single character; but phonetically they might have some distinction in that early stage which became extinct in the MB. period.

(d) *j* and *y*: The pronunciation of the semi vowel *ya* was changed to palatal *ja*. This is evident from the spelling of the following words: *jāsi* (10) for *yāsi* '(thou) go', *jujhae* (3) for *yudhyate* 'fights', *joini* (27) for *yogini* 'female ascetic', *jaubana* (20) for *yāuvana* 'youth'. Some of these words are written in both the spellings, with *ja* and *ya*: *joini* (4) and *yoini* (4), *jāi* (2) and *yāi* (10) 'goes', *je* (3) and *ye* (22) 'who, which'. It may be noted that, usually the letter *ya* has been changed to *ja* in initial position; in non-initial position it has been changed to *a*. As for example, *yāya* has been changed to *jāa* (2, 29), *māyā* has been changed to *māa* (13).

A few other significant phonetic changes may be mentioned here :

(a) *kh*, *kṣ*, *ś* changed to *h*: *sahi* (17) for *sakhī* 'female friend', *suha* (8) for *sukha* 'pleasure', *dāhiṇa* (5) for *dakṣiṇa* 'right side', *dahadiha* (35) for *daśadiśa* 'ten directions'. Sometimes *dh* and *bh* also changed to *h*: *sohia* (36) for *śodhita* 'purified', *śohai* (46) for *śobhate* 'shines'.

(b) *dh* changed to *jh*: *jhāṇe* (1) for *dhyānena* 'by meditation', *majhe* (2) for *madhye* 'amid', *bājḥai* (46) for *badhyate* 'confined'.

(c) *kṣ* changed to *ch*: *chudha* (9) for *kṣubdha* 'aggrieved, impure', *chupai* (6) for *kṣubhyati* 'touches'. *kṣ* changed to *kkh*: *lakkha* (34) for *lakṣya* 'aim', *lakkhaṇa* for *lakṣaṇa* 'sign'.

(d) Some of the initial conjunct consonants were simplified: *bhānti* (41) for *bhrānti*, 'error', *pharai* (42) *pharia* (43) / *phariā* (30) for *sphurita* 'bloomed, flourished', *pahila* (20) for *prathama* 'first', *kheḍa* (41) for *krīḍā* 'play', *bahmana* (10) for *brāhmaṇa* 'Brahmin caste', *phāḍḍia* (5) for *sphāṭaitvā* 'cleaving', *nācaa* (10) for *nr̥tyati* 'dances', *diḍha* (1) for *dr̥ḍha* 'firm'.

(e) There are examples of epenthetic vowel-insertion: *garāhaka* (3) for *grāhaka* 'subscriber', *parāṇa* (10) for *prāṇa* 'life', *bhatāre* (20) for *bhartā* 'husband', *bharitī* (27) for *bharti* 'full', *bhākhaa* (21) for *bhakṣya* 'edible', *raaṇa* (27) for *ratna* 'pearl'.



For *anusvar* and *candrabindu*, and occasionally for conjunct letters with *ñ*, *ñ̃*, *ṇ*, *ṇ̃*, the same sign (a dot on the upper right side of the main character) has been used; this has created some confusion in the reading of such words. It is difficult to ascertain whether we should read *sāṅkamata* or *sākamata* (5), *mām̃se* or *māse* (6), *ebam̃kāra* or *ebaṁkāra* (9), *saṁboh̃i* or *samboh̃i* (44), *bhām̃tiē* or *bhāntiē* (41) etc.

The stress-pattern of MIA in that formative stage of Bengali did not totally become obsolete; on the other hand, the indigenous initial stress made a headway. So, though in most of the cases initial stress is distinctly present, sometimes the words like *bhatāra* (20) 'husband', *apanā* (22) 'own', *bapā* (32) 'father', *hathā* (41) 'hand', *samāya* (40) 'enters', with medial or final stress, have also been used.

### 3.3. Morphology :

3.3.1. Noun : Nouns, as available in *Cgk.* may be classified in groups, as inflected and non-inflected. Most of the nouns are non-inflected. Inflections are added with stems to denote case-relations. For example, *piṭa-ta* (14) 'on the back', *tiadhā-e* (29) 'by three materials', *ḍombiera* (19) 'of Dombi', *thākura-ka* (12) 'of the king', *khepa-hū* (4) 'being sprinkled' etc.

In non-inflected noun-stems usually *a*, *ā*, *i*, *ī*, and *u* vowel-endings are used. For example, *ḍāla* (1) 'branch', *śuha* (1) 'happiness', *kāā* (1) 'body', *mudhā* (6) 'foolish', *joini* (4) 'female ascetic', *hariṇi* (6) 'doe', *bālī* (28) 'girl', *mālī* (28) 'garland', *taru* (5) 'tree', *sadguru* (12) 'good preceptor', etc.

### 3.3.2. sandhi :

A few *sandhi*-forms are noticed in the *c.* songs. For example, *dua+ante=duānte* (5) 'at the two ends', *gaana+aṅgana=gaanāṅgana* (16) 'courtyard like sky', *dhāma+arthe=dhāmārthe* (5) 'for dharma', *loa+ācāra=loācāra* (31) 'social customs', *india+āla=indīāla* (30) 'indrajāla, magic', *niad+hi=niadḍi* (5) 'near', *pariḥ+chinnā=paricchinnā* (7) 'torn out', *sam+beaṇa=sambeaṇa* (15) 'consciousness' etc.

### 3.3.3. Compound words :

The use of compound words, in the forms of *samāsa*, was a common feature of the *c.* songs. Examples: *āsaba-mātā* (9) 'intoxicated with wine', *udaka-cānda* (29) 'moon reflected on water', *karuṇā-nābī* (8) 'boat of *karuṇā* (compassion)', *giribara-śihara-sandhi* (28) 'the cave on the peak of a mountain', *gandha-parasa-rasa* (13) 'smell, touch and taste', *cia-gaandā* (16) 'elephant like mind', *pāragāmi-loa* (5) 'people desiring to cross (the river)', *bhaba-nirbāṇe* (19) 'in the emancipation from this world', *sadguru-pāapae* (14) 'at the lotus-feet of good preceptor'.

### 3.3.3. Number

There is no use of the dual or plural inflection in the *c.* songs. Usually the plurality is denoted by an adjective or by adding a post-positional nominal compound. For example, Adjective+Noun: *saala sahābe* (9) 'in all nature', *nānā tarubara* (28) 'various good trees', *bahubiha khedā* (41) 'various plays', *pañca nāle* (47) 'by five pipes', *ucā ucā pābata* (28) 'high (pl.) hills'. Nominal compounds: *kulina-jana* (18) 'kulina (high caste) people', *bidujana loa* (5) 'wise men'.

Dual is usually denoted by the word *beṇi* (1, 46) or the numerals *do* (15), *dui* (14, 26), *duā* (12), used as adjective. Similarly, singular has been indicated by the word *eka* (3, 5, 10), used as an adjective.

### 3.3.4. Gender

Gender concord was in existence, rather in a loose form. The available common concords are: adjective + noun, noun + noun (in gen. form), noun + finite verb. Examples :

Adj + noun (fem.): *karuṇā nābī* (8) 'boat of *karuṇā*', *gelī jāma* (8) 'passed night', *sabarī bālī* (28) 'śabarī girl', *nisi andhārī* (21) 'dark night'. Adj + noun (masc.): *nighiṇa kāhṇa* (10) 'kāhṇa, who has no aversion', *umata sabaro* (28) 'sabara the mad', *tinie pāṭe* (16) 'three planks'.

Noun + noun (in gen. form): *hāḍeri mālī* (10) 'garland of bones', *chāṇḍaka bāṇḍha* (1) 'bond of rhythm'. Noun + finite verb (fem.): *śeji chāilī* (28) 'spread a bed', *baṅgālī bhailī* (49) 'became Bengali', *lāgeli tānti* (17) 'strings were connected', *rāti pohāilī* (28) 'night came to an end'. Of course, there are plenty of examples where for the sake of assonance, gender-concord has been ignored.

Like various other types of pair-words, a few masculine-feminine pair words are available in the songs. For example: *narāa-nārī* (4) 'men and women', *hariṇā-hariṇi* (6) 'deer and doe', *sabara-sabarī* (28) 'male *śabara* and female *śabara*', *kariṇā-kariṇi* (9) 'he and she elephants', *joi-joiṇi* (27) 'male and female ascetics'.

### 3.3.5. Cases and inflections :

There are two types of case-forms in the *c.* songs: one without any inflection, the other with inflection-signs.

In Nominative usually there is no inflection. For example, *lui bhaṇai* (1) 'Lui says', *kamala bikasiu* (27) 'lotus blooms' etc. In Accusative, Instrumental, Locative and Genitive also non-inflectional forms are occasionally available. For example, Acc.: *kamalarasa pibami* (4) '(I) drink the nectar of lotus', Inst: *bāḍhai so taru subhāsubha pāṇi* (45) 'that tree grows with the good and bad water', Loc: *ujubāṭa jāante* (15) 'while going on the straight path', *naliniḥana paṇi* (9) 'entering in to the lotusgarden'; Gen: *giribara sihara* (28) 'peak of the mountain', *sadguru pāa pae* (41) 'at the lotus feet of the good preceptor'.

A few common inflections used as case-endings are: *e/ē/i*, *ka/ke/ku*, *ra/era/rā*, *re/ere/rē*, *ri/rī/eri/erī*, *to/te/ete*, *hi/hu/hū*. Examples:

*e/ē/i*:

Nom : *kumbhīre khāa* (2) 'crocodile eats', *bhāḍe bhaṇai* (35) 'Bhāḍa (Bhadrāpāḍa) says'.

Acc-Dative: *sune ahāriū* (26) '(I) fed the void'; *gaabarē toliā pāñcajanā ghāliū* (12) 'lifting the bishop (of chess) I killed five of them'.

Ins: *jabe karaha karahakale picu* (17) 'when karaha (elephant) is pressed by karahakala (a trap for catching elephant)' *matīē thākuraka pariṇibittā* (12) 'by the queen (I) checkmated the kings'; *ālīē kālīē bāṭa rundhelā* (7), 'by āli and kali the path was obstructed'.

Loc: *nagara bāhiri re ḍombi tohori kuḍiā* (10) 'oh ḍombi, thy hutment is in the outskirt of the town', *bājai bīranāde* (11) 'is being played in heroic sound'.

*ka/ke/ku/kakhu*

Acc-Dative: *thākuraka pariṇibittā* (12) 'checkmated the king', *bidyākariku dama* (9) '(you) tame the elephant of learning', *nāsaka thātī* (21), '(be) prepared for destruction'.

Gen: *chāṇḍaka bāṇḍha* (1) 'bond of rhythm', *ebē ciarāa makū naṭhā* (35) 'now the king-mind of mine is destroyed'; *bājule dila mohakakhu* (35) 'by the *bajrakula* (it) was given to me'.

*ra/era/rā, re/ere/rē, ri/rī/eri/erī*:

Acc-Dative: *tohore biruā bolai* (18) 'calls you ill-name', *kariṇā kariṇire riṣaa* (9) 'he-elephant makes love to she-elephant', *kāhāiri ghinimeli* (6) 'taking or rejecting whom'.

Gen: *ḍombiera saṅge* (19) 'with Ḍombi', *sasara siṅge* (41) 'with the horn of hare', *tohori kuḍiā* (10) 'thy hutment', *bāsaṇā torā* (11) 'your desire'.

*ta/te/ete*:

Abl: *taraṅgante hariṇāra khura na ḍisaa* (6) 'out of wavy movement the hoofs of the buck are not seen'.

Loc: *sukhadukhetē nicita mariāi* (1) 'in happiness and misery all must die', *māṅgata caḍhile* (8) 'ascending on the road', *bāṭata milila* (8) 'on the way (it) was obtained'.



*hi/hu/hū:*

Abl: *khepahū joini lepa na jāa* (4) 'being sprinkled, O yoginī, it is not smeared there.'

Loc: *hiakū samāida* (2) 'entered in to the heart', *khanakī na jībami* (4) '(I) cannot survive even for a moment'.

A few post-positions used for denoting case relations may be cited here: *āṅgana ghara-pana* (2) 'courtyard adjacent to the house', *joini de anka-bālī* (4) 'Yogini, give me embrace', *sānka-mata cadile* (5) 'ascending the bridge', *bhābhari-ālī* (18) 'coquetry', *tohōra-antare* (10) 'for thy sake', *ninda-bihune* (13) 'without sleep', *cia-bihune* (35) 'without mind', *dujjaṅa-sāṅge* (32) 'in bad company', *toe-sama* (10) 'with you',

### 3.3.6. Vocative indeclinables :

In vocative the following indeclinables have been used : *saraha bhanai 'bapā'* (32) 'Sarha says, child!', *nagara bāhiri're dombi* (10) 'O Dombi, in the outskirt of the town', *'ālo' dombi* (10) 'O Dombi!', *'hālo' dombi* (18) 'O Dombi!', *'lo' dombi* (18) 'O Dombi!',.

### 3.3.7. Numerals :

The following numerals are available in the *c.* songs : One : *eka* (3, 5, 10), *eku* (15, 34), *eke* (28) ; in adjectival use : *ekākāre* (11) 'in non-dual form', *ekumaṇā* (23) 'single minded', *ekelī* (28) *েকে* (39) 'alone'.

Two : *dui* (14,26), *do* (15), *duā* (12), *beni* (1, 46); in adjectival use : *duānte* (5) 'at two ends', *duighare* (3) 'in two rooms'.

Three : *tinā* (33), *tini* (7, 16, 18), *tia* (28); in adjectival use: *tiasa* (22) < *tridaśa* 'three tens, i.e., 'thirty', *tiadḍā* (4) 'triangle', *tiadhāe* (29) 'in three materials', *tiśaraṇ* (13) 'three refuges', *tihuana* (16) and *tihubana* (36) 'three worlds', *teloe* (30, 43) and *tāiloe* (30,42, 47) 'in three worlds'.

Four : *cau* (49), *cāri* (50); in adjectival use : *cāudīśa* (6), *caudisa* (8) 'four directions', *caukoḍhi* (37) 'four ends', *caukhaṇa* (44) 'four moments'.

Five : *pañca* (1, 13, 47), *pāñca* (14, 45,); in adjectival use : *pañcajanā/pāñcajanā* (12, 23, 49) 'five persons'.

Six : There is only a single instance of its adjectival use : *chaḍagai* (9) 'six beatitude'.

Eight : *aṭa* (15), *aṭha* (13).

Nine : *naa* (12).

Ten : *daha* (35, 50), *daśa* (9).

Twelve : *dvādaśa* (34).

Thirty two : *baśīśa* (17, 27).

Sixty four : *cauśaṭhi* (3), *cauśaṭhthi/cauśaṭhthi* (3, 10, 12)

Crore : *koḍi* (2, 49), *caukoḍi* (49) 'four crores'.

There are only two instances of the use of ordinals : *pahila* (12, 20) 'first' and *daśami* (3) 'tenth'.

### 3.3.8. Pronoun

As in noun, the same case-inflections are used in respect of pronoun also. But unlike noun it has an oblique form for old genitive, and has an extension of *rā* denoting oblique plural. Sometimes, a pronoun is formed as a new independent word having no analysable stem and inflectional part of it.

Pronoun may be divided in the following categories : Personal, Demonstrative, Relative, Interrogative, and Adverbial.

Personal pronoun is divisible as first, second and third personal forms, and each again as singular and plural. According to case-inflection the following tables may be formulated for personal pronoun used in the *c.* songs.

First person : stem form : <i>ma(mu)</i>		Plural
Singular		
Nominative (active voice)	<i>hāu, mo, āmme, āmhe, āhme, āmbhe</i>	<i>mo, āmme, āmhe, āhme, āmbhe</i>
Nom (passive)	<i>mai, moe, ma</i>	<i>mo, āmhe</i>
Acc-Dative	<i>mo, mokū</i>	—
Inst	<i>moe, moē</i>	<i>mo</i>
Genetive	<i>mohora, mora</i>	<i>mora, mori, (fem), meri (fem)</i>
Second person : stem form : <i>ta(tva)</i>		
Nom (active)	<i>tu, tāt, to</i>	—
Nom (passive)	<i>toe, tumme, tumhe, tumbhe</i>	—
Acc-Dative	<i>to, torē tohore</i>	—
Inst	<i>toe, tāt</i>	—
Genetive	<i>to, tora, tohora, tohoe tohori (fem)</i>	—
Third person : stem form : <i>sa(sa)</i>		
Nominative	<i>sa, se, so, soi, te</i>	<i>te</i>
Acc-Dative	<i>ta, tā so</i>	—
Genetive	<i>tā, tasu, tāhera</i>	—
Locative	<i>tāha</i>	—
Relative pronoun : stem form <i>ja(ye)</i>		
Nom	<i>ja, jo, ye</i>	<i>je, ye</i>
Acc-Dative	<i>ja</i>	—
Ablative	<i>jathā</i>	—
Gen.	<i>ja, jāhera</i>	—
Loc.	<i>jāsu, jahi</i>	—

A few co-relative pronominal forms available in the *c.* songs are: *jo : so, je-je : te-te, je-je : soi, ja : sa, jo : ta, jā : tāhera, jāsu : tāsu.*

Following Interrogative pronominal forms are used in the *c.* songs:

Nom	: <i>ke, keho, koi, koe, kobī, kimpī, kiṣa, kāhi, kimo.</i>
Acc	: <i>kāhi, kimpī, ko kā, kīsa, ki.</i>
Gen	: <i>kāhi, kāhere, kāheri (fem), kāhāiri (fem)</i>
Loc	: <i>kāhī, kāsu, kā.</i>

A few instances of adjectival and adverbial use of pronoun may be cited here: proximate: *e, ehu, eha, ethu, eu, esu*; co-related: *jaiso: taiso, jathā: tathā, jima- jima: tima- tima*.

Only a single instance of Indefinite pronoun is available in the *c.* song, viz, *keho-keho* (18).

### 3.3.9. Verb.

3.3.9.1. Verb roots: Sunitikumar Chatterji estimated about 1500 verb-roots vogue in Bengali, including primaries and derivatives, Sanskritic and non-Sanskritic forms. In *c.* songs there are roughly two hundred verb-roots. A few may be illustrated here:

*ach (as)* 'is': *acchama* (29) '(I) stay', *acchahū* (6)/*ācchahū* (44) '(I) stay', *achilesū* (35) '(I) was', *accha* (37) '(you) remain', *acchasi* (41) '(thou) art', *achilesa* (37) '(you) were', *acchante* (42) 'remaining', *ācchante* (39) 'remaining'.

*ā (ā)* 'come': *āilesi* (44) '(thou) comest', *āisasi* (10) '(thou) comest', *āila*(3)/*āilā* (7) '(he) came'.

*kar (kr)* 'do': *kariba* (7, 10, 36) '(I) shall do, (he) will do', *kara* (28, 41) '(you) do', *karahū* (4) '(you) do', *kariha* (21) '(you) shall do', *karaa* (21)/*karai* (41) '(he) does', *karia* (1)/*kariā* (12) 'doing', *kariai* (1) 'is done', *karaṇaka* (1) 'for doing', *karei* (14) 'makes to do', *karau* (22) 'let (him) do'.

*kah (katha)* 'say': *kahiba* '(I) shall say', *kahana* (20) 'be said', *kahei* (27) '(he) says'.

*cad (cadh)* 'climb': *cadilā* (14) 'climbed', *cadī* (10) 'climbing', *cadile* (5)/*cadhile* (8) 'if (one) climbs'.

*chād (sr)* 'part with': *chāda* (50)/*chādu* (50) '(you) part with: imp', *chādaa* (6, 19)/*chādai* (19) 'leaves', *chādi* (32, 6), *chādī* (15), *cchādi* (10) 'parting with, have left', *chādia* (31) 'parting with'.

*jā, yā (yā)* 'go': *jāiba* (14) '(I) shall go', *jāsi* (10) '(you) go', *jāhu* (32)/*jāiu* (15) '(you) go: imp', *jāa* (4, 19, 33, 43), *jāu* (38), *jāi* (2, 15) *yāi* 'go/goes', *jāa* (2, 40) 'auxiliary of a passive phrasal verb like, *bolabā jāy*: may be said', *jāy* (10) 'goes', *jāibe* (23) '(he) will go', *gela* (2, 47)/*gelā* (7, 15, 36)/*geli* (37)/*gelī* (8) '(has/have) gone', *jāante* (15) 'by going', *jāmāte* (15) 'goes', *gai* (7, 16, 31) 'going'.

*jan (jñā)* 'know': *jānī*, *jānī* (6, 29, 37, 44, 47) 'knows, known, (I) know', *jānahū* (22) '(I) know', *jānamī* (31, 49) '(I) know', *jāna* (1) '(you) know', *jānai* (45) 'he knows', *jāna* (1)/*jhāna* (1) 'knowledge'.

*toḍ (tuḍ)* 'tear': *toḍia* (16)/*toḍiā* (12)/*toḍiu* (9) 'tearing, breaking'.

*diṭ/dekṣ (drṣ)* 'see': *dekhila* (36) '(I) have seen', *disai* (47)/*disai* (15) 'is seen', *disaa* (6, 15) 'is seen', *dekhai* (42) '(he) sees', *dekhi* (7, 41, 42)/*dekhī* (16)/*dekhaiā* (3) 'seeing, is seen, showing', *diṭhā* (1, 16) '(I) have seen', *diṭi* (5) 'sight (gerund)'.

*pai (prabiṣ)* 'enter': *paitha* (11, 16) 'entered', *paisaa* (26) 'enters', *paisai* (7, 31)/*paisi* (9)/*paisahi* (23)/*paisanti* (23, 28) 'entering'.

*puch (prch)* 'ask': *puchami* (10) '(I) ask', *pucchatu* (5, 41) '(thou) ask', *puchia* (8)/*puchasi* (15) 'asking'.

*bādh (bandh)* 'bind, tie': *bāndhaa* (3) 'ties, prepares (wine)', *bādheli* (23) 'tied', *bandhābae* (22) 'ties', *bādhā* (34) 'tied', *bāndha* (1)/*bāndhana* (9, 21) 'bondage', *bāndhi* (14) 'tying'.

*bujh (budh)* 'understand': *bujhila* (35) '(I) understood', *bujjhia* (30) '(I) understand', *bujha* (32) '(you) understand', *bujjhile* (39) '(you) understood', *bujhasi* (15) '(you) are understanding', *bujhai* (27, 37)/*bujhaa* (33) '(he) understands', *bujhia* (27) 'being understood'.

*bhai (bhav)* 'be': *bhailī* (49)/*bhaile* (2) '(you) have been', *bhalia* (14)/*bhaima* (47)/*bhailā* (7, 32, 50) 'has been, was', *bhaiā* (41) 'being', *bhailesi* (20) 'if it be', *bhaia* (11) 'became'.

*ma(mṛ)* 'die', *mā* 'kill': *mārami* (10) '(I) kill', *māriu* (12) '(I) killed', *mārihasi* (23) '(you) kill', *māra* (22, 26) 'kill', *mārila* (50) 'killed', *māriā* (11) 'killing', *māra* (16) 'death incarnate', *mariai* (1) 'dies', *maela* (23) 'died', *mailē* (49) 'if dies', *maalē* (22) 'in death', *marāṇa* (22, 43) 'death'.

*lāg* (*lāg*) 'connect': *lāgeli* (16)/*lāgelī* (28) 'attached', *lāge* (29) 'requires', *lāgi* (16) 'for', used as connective.  
*bah* (*bah*) 'flow', *bāh* 'to make flow, steer': *bāhatu* (3, 8, 14) '(thou) steer', *bāha* (14) 'row', imp., *bahai* (14, 27) 'flows', *bahiā* (3, 4) 'flowing', *bāhiā* (18) 'rowing', *bāhia* (49) 'being rowed', *bāhaa* (13) 'is steering', *bāhabake* (8) 'for steering', *bāhī* (5) 'is flowing', *bāhabā* (14) 'to steer'.  
*sun* (*śyn*): 'listen': *suṇa* (3, 6, 50)/*sunā* (2) 'thou listen', *sunia* (17) 'listening', *sunī* (16) 'listening', *suṇante* (30) 'listened'.  
*ha*, *hā* (*bhu*) 'be': *hāu* (18) '(I) be', *hoi* (15)/*hoisi* (23)/*hohu* (6) '(you) be', *hoi* (3, 37) '(he) becomes', *hai* (47) 'has been', *honti* (22) 'is being', *hoiba* (5) 'will be'.

## 3.3.9.2. Verb tense

The following personal terminations are usually used in the present tense :

	Singular	Plural
First person:	<i>ma, mi</i>	<i>hu, hū, ahū</i>
Second person:	<i>si/sī</i>	<i>ha, hu</i>
Third person:	<i>i, a, yi, ai, ae, âi,</i> <i>āa aa, ia</i>	<i>nti, thi</i>

## Examples :

First per.	<i>mārami</i> (10), <i>lemi</i> (10) <i>puchami</i> (10), <i>jībami</i> (4)	<i>khelahū</i> (12), <i>lehū</i> (12) <i>jāṇahu</i> (22), <i>siñcahū</i> (47)
Second per.	<i>jāsi</i> (10), <i>āisasi</i> (10)	<i>chebaha</i> (45), <i>lāhu</i> (1)
Third per.	<i>bhaṇai</i> (1), <i>jāa</i> (2), <i>bājae</i> (11)	<i>bolathi</i> (15), <i>kahanti</i> (2)

In past tense the following common terminations are used both for singular and plural forms.

First person: *ila, ilī, elī*  
 Second person: *ile, esi*  
 Third person: *ila, ilā, elā, ilī* (fem)

Examples: First per: *dekhila* (36), *ubhila* (4), *bhailī* (49), *suteli* (18)  
 Second per: *achile* (37), *nilesi* (39), *āilesi* (44)  
 Third per: *āila* (3), *āilā* (7), *gela* (2), *gelā* (7), *bharilī* (8), *bhailī* (50).

In future tense-*iba* is the common termination for all the three persons, both in singular plural forms.

Example: First person: *bhāiba* (29), *khāiba* (40)  
 Second person: *thākiba* (39), *kariba* (7) *hoiba* (5)  
 Third person: *hoiba* (5), *loḍiba* (50)

In non-finite continuative *i, ia, jā, ke, bā, nte, ante, ile* are some of the common terminations. Examples: *duhi* (2), *pucchia* (1), *cāpī* (4), *dekhaiā* (3), *bāhabake* (8), *bolabā* (40), *acchante* (23), *bhaile* (2), *maale* (22).

## 3.3.10. Mood

The three principal Bengali moods, viz, Indicative, Imperative and Subjunctive, have been used in the *c.* songs. For example:

Indicative: *kāā tarubara pañca bi ḍāla* (1) 'the body is a good tree, and it has only five branches'.

Imperative: *diḍha karia mahāsuha parimāṇa* (1) '(You) measure the great bliss with all steadiness'.

Subjunctive: *fāḍḍia mohataru pāṭi joḍia* (5) 'Cleaving the tree of illusion (he) joined the planks'.

From the verb-forms alone it is not always possible to detect the moods. It depends mainly on syntactical forms and the semantic relation of the words.

### 3.3.11. Voice

The two main voice-forms, viz, Active and Passive-Neuter were in vogue in the *c.* songs. In Active voice suffixes are usually attached to the normal roots; where as, in Passive voice suffixes are attached to the extended roots. For example, *jod + a = joḍa* 'unite' is a normal active form; but when it is written as, *jod - i + a = joḍia* (5), it is a Passive form. It is interesting to note that, in the *c.* songs, most of the Passive forms have *u, eu, a, ā, ai* suffixes with *i* extension of the roots. For example: *gā - i + u = gāiu* 'sing', (18) *guṇ - i + ā = guṇiā* (17) 'count', *mār - i + a = māria* (11) 'kill', *pāb - i + ai = pābiai* (26) 'obtain'. Sometimes the third person-imperative, having the same form, is confused with Passive. It is really difficult to ascertain whether the forms *bikasau* (27) 'bloom', *karau* (22) 'do' or *cāliu* (27) 'causes to go' are Passive or Active in Imperative, unless it is clear from the context.

Sukumar Sen holds the view that Active was used in the *c.* songs only in the present tense, and occasionally in the future.<sup>1</sup> Such a generalization seems untenable. The following sentences clearly show that present-perfect or past forms had easy access in the Active Voice:

*chāḍia bhaaghiṇa loācāra* (31) '(I) have given up fear, hatred and social customs'.

*balāda biāela* (33) 'The bullock has calved'.

*etakāla hāu acchilē svamohē* (35) 'So long I was in the illusion of the self.'

### 4. Metre

The verse metre in the *c.* songs seems to be rather loose. But it is not very difficult to trace out some pronunciation-style and structural forms adopted in these songs.

Like Apabhramśa *dohā* songs, here also the prosodical style is basically moric, based on time-units. Usually the open, short vowels are used as single moric, and the closed syllables as double moric. In the use of long open syllables the composers had the option to count them either as double or as single. For example:

*kā-ā- | tarubara || pañca bi | ḍā-la-*

*cañcala | cī-e- || paṭho- | kā-la-..*

*di-dha karia mahā||suha parimā-ṇa-*

*lu-i bhaṇai guru || pucchia jā-ṇa-.. 1.*

[Open syllables without hyphen, should be read as single moric; closed syllables and open syllables with hyphen, should be read as double moric.]

Excepting the two underlined words, here, in all the four verse-lines the rules mentioned earlier were followed. Of course, it should be admitted that the rules of versification were very much flexible in that formative stage of Bengali and other E.NIA. verses.

In general, this may be stated that the same tetra-rhythm has been adopted in the *c.* verse, as is noticed in the Prakrit and Apabhramśa verse, composed in *mātrāvṛtta* style. But there are plenty of instances to show that the shorter tetra-rhythmic pauses

<sup>1</sup> Vide, Sukumar Sen, *caryāgītī padābhāṣā*, Calcutta, 1966, p. 52

were replaced by the longer caesuric pauses, constituting eight or ten or twelve moric instants. In the third and fourth lines of this verse the first caesuric units are composed of 3.3.2-moric word-sequence instead of 4-4. Such instances clearly show that, with the emergence of a new compact style of pronunciation, a new prosodical pattern also was taking shape in E.NIA. verse.

The three major prosodical forms adopted in the *c.* songs are: (a) the sixteen moric (4-4-4-4 or 8-8) *pādākulaka*, (b) the twenty four moric (13-11) *dohā*, and (c) the thirty moric (10-8-12) *caupaiā*; they may be considered as the precursors of (a) the fourteen moric (8-6) *payār*, (b) the twenty moric (6-6-8) *laghu tripadī* and (c) the twenty-six moric (8-8-10) *dirgha tripadī*, respectively. These three modified forms, particularly the fourteen moric *payār* became the main vehicle for Middle and Modern E.NIA. verse. Examples:

*pādākulaka* (4-4-4-4):

āṅgaṇa | gharapaṇa || suna bho | biātī.  
kāneṭa | cāuri || nila adha|rātī..  
susurā | nid gela || bahuḍi | jāgaa.  
kāneṭa | core nila || kāgai | māgaa..2.

The final tetra moric unit of the line was gradually reduced first to tri-moric and then to bi-moric form. In the *c.* songs such fifteen or fourteen moric lines are also available.

*dohā* (13-11): modified:

suiṇā hatha bidārama re || niamana tohorē dose.  
gurubaana biharē re || thākiba tai ghuṇḍa kaise..39.

Here, the first verse line has the usual 13-11 moric dicaesuric pattern, in the second verse line this arrangement is, however, changed to 11-13. This *dohā* pattern, though very popular in eastern Apabhramśa verse, practically had no impact on Bengali, Assamese and Oriya poems. The *laghu-tripadī* (6-6-8), a light tri-caesuric pattern popular in these three vernaculars, might have been evolved from this *dohā* form.

*caupaiā* (10-8-12) : modified:

tia dhāu khāṭa | paḍilā sabaro || mahāsuhe seji chāili.  
sabaro bhujaṅga || nairāmaṇi dārī | penma rāti pohāili..28.

In this example two instants are dropped from the first pause-unit. This 8-8-12 moric *tripadī* is seen to be in vogue in the Vaisnava lyrics of Jayadeva, Vidyapati and Baḍu Caṇḍidāsa. Gradually the final two instants were also dropped, and the standard *dirgha tripadī* (8-8-10) form came in vogue from the fifteenth century onwards.

Out of the available 47 songs, 35 are composed in sixteen moric *pādākulaka* pattern; one (no. 44) is too short, comprising only twelve moric instants (6-6). The remaining eleven songs have some sort of mixed compositions, consisting of *dohā*, *caupaiā*, *pādākulaka* and various other Prakrit patterns.

All these songs are in rhymed couplets, known as *śloka*. These rhymes, however, are not always satisfactory. Usually each couplet constitutes a complete sentence. In most of the verses each line also is a complete sense unit. Out of the available forty-six full songs, thirty-eight consist of ten lines, one (no. 44) is eight lined, two are twelve lined, and the remaining five are fourteen lined. The fragmented one and the missing four were composed of ten lines, each. This is known to us from the Tibetan translation. Usually the verse-lines of each song are of equal length; but exceptions are too many. It is interesting to note that in most of the songs one line is unusually longer than the rest.

In all the songs each couplet is marked as *dhru* (i.e. *dhruvapada*), which means that the *śloka*s should be repeated during the time of its singing. From the Sanskrit commentary it appears, that only the second couplet of each song is meant to be sung as *dhruvapada*, and not the entire verse.

The composers' names are mentioned at the beginning of the songs as part of the Sanskrit commentary; then again such names are repeated sometimes only in the last *śloka*, sometimes in both the *dhruva-śloka* and the last *śloka*. In both the songs of Lūpāda, the first preceptor (*ādi guru*), who presumably designed the pattern of the *c.* songs, the name is mentioned in both the second and last *śloka*s. That model has been followed by many other composers like Caṭila, Bhusuku, Kāhṇa, Śānti, Āryadeva, Dārika etc.

The *rāga* (tune), in which it should be sung, has been mentioned at the beginning of each verse. But the *tāla* (musical beat-pattern) has not been specified. Perhaps some standard *tāla* or *tālas* were known to all the *caryā*-singers, and those were followed in these songs. The following *rāgas* are mentioned in the Ms: *aru* (4), *baḍāri*/*barāḍi*/*barāri* (21, 23, 34), *baḷaḍḍi* (28), *baṅgāla* (43), *bhairabī* (12, 16, 19, 38), *debakrī* (8), *deśākha* (10, 32), *dhanasi* (14), *gabaḍā* (2, 3), *gaudā* (18), *guḍḍari* (47), *guñjari* (5, 22), *kahnugunjari* (41), *kāmoda* (13, 27, 37, 42), *mallari* (30, 35, 44, 45, 49), *mālasī* (39) *mālasī-gabuḍā* (40), *paṭamañjari* (1, 6, 7, 9, 11, 17, 20, 29, 31, 33, 36), *rāmakrī* (15, 50), *śībarī* (26), *śabari* (46).

It seems that *paṭamañjari*, *mallari*, *bhairabī*, and *kāmoda* were the popular *rāgas*. A few names with different orthography seem to be common. For example, *gabaḍā* and *gaudā*, *duḍḍari* and *guñjari*, *śībarī* and *śabari*, *barāri*/*barāḍi* and *baḍāri*. Many of these *rāgas* are now obsolete; and names of some others might have been changed. The *caryā*-songs are still being sung in the Buddhist monasteries of Nepal; and it is evident from the tape-recordings (as recorded by A. Bake and S. B. Das Gupta) of some of these songs that the tunes have been considerably changed towards the classical trends.

## 5. Contents

5.1. The basic theme of the *c.* songs is the Sahajiyā Buddhist Cult. Most of the songs are mystic in nature, and written in some metaphoric language known as *sandhā* (or *sandhyā*) *bhāṣā*, the indicative (or mystic) language. The mystery of the *sahaja sādhanā* is revealed only to him who has access to the inner meaning of the code words used there. Kāhṇapāda in one of his songs has explained this *sahaja* in the following words:

bhaṇa kaisē sahaja bola bā jāa.  
kāa bāk cia jasu ṇa samāa. . (40)

'How can you call it *sahaja*, where the body, speech and mind have no access'.

From the various *c.* songs a general trend of this *sādhanā* or practice may be formulated in the following words:

Salvation cannot be achieved by *mantrā-tantra* or *dhyāna-byākhyāna*, by incantation and spell, or by meditation and interpretation. The path is *sahaja*, simple, which can be followed only with the help of the *guru*, the preceptor. Virtue and vice, happiness and sorrow, truth and falsehood, good and evil,—all are the creations of this fickle human mind. You need not deny the urge of these sense-organs, you need not give-up the normal way of life. With the good advice of the preceptor you are only to control your body and mind; you are to raise yourself to the state of *sahaja*. Once you reach there, you are certain to enjoy the bliss of salvation.

It is quite clear from some of the *c.* songs that for the attainment of *sahaja* or *mahāsukha*, the ultimate bliss, various *tāntric* practices were cultivated by the Sahajiyā Buddhist community of that time. A full control over the body and soul was considered to be the basic prerequisite for reaching the goal. The preachers have asked their disciples to practise controlled inhalation and exhalation by *mahā-mudrā yoga*; controlled sexual copulation has also been prescribed.



A few mystic terms often used in these songs may be mentioned here:

*āli-kāli*: inhalation and exhalation.

*candra-sūrya, rabi-śaśi*: left and right nostrils, or the two nerves known as *idā* and *piṅgalā*.

*gaṅgā-yamunā*: acceptable and acceptor; also known as *grāhya-grāhaka*.

*nāda-bindu*: void and compassion, commonly known as *śūnya-karuṇā*; also used for *grāhya-grāhaka*.

*nāukā*: the body of the eternal bliss, known as *mahāsukhakāya*.

*musā*: breath, known as *cittapavana*.

*kamala-kuliśa*: wisdom and void; also denotes female and male genital organs.

*śabara-śabarī*: *vajradhara* and *nāirātmā* (holder of thunder and no-soul), the male and female Buddhist gods.

*śūna-mehelī*: void conceived as girl.

*hariṇā-hariṇī*: soul and no-soul, known as *citta* and *nāirātmā*.

*ḍombī*: one of the five nerves known as *śukra-nāḍī*.

*brahmā, biṣṇu, śiva*: the three nerves known as *biṣṭhā nāḍī*, *mūtra nāḍī*, and *śukrā nāḍī*, respectively.

Most of the songs are written as symbolic verse, with erotic and esoteric flavour. In formal description, the geographical surroundings and the atmosphere of the then village-society of the eastern region have been nicely depicted.

The rural life was based on agriculture. The villages are usually narrated as situated on the rivers. Boat was the main transport. There are detailed descriptions of the various parts of the boat; the different methods of its plying also have been mentioned. The people belonging to higher castes used to live in the central locality of a village; whereas the lower castes, the *ḍoms, candālas, śabaras* etc., had to live in the outskirts. Besides agriculture, some other professions adopted by the village-folk were, the catching of fish, weaving, carding of cotton (and making quilts etc.), hunting, wood-cutting, etc. Dancing, singing, and even prostitution were considered as the professional arts, and were cultivated by the lower caste women. A well-to-do family possessed good property, and amassed large amounts of gold and silver; whereas the poorer classes could not earn even their barest subsistence. The family composition was almost like the present pattern, consisting of wife, husband, mother-in-law, father-in-law, sister-in-law, and children. The offence of theft was not unknown to the society; and the house-holders were accustomed to the use of lock and key. Some of the common utensils used for household works are mentioned as, *hāḍī* (pitcher for boiling rice), *piṭā* (pitcher used for milking cows), *ghaḍīye* (pitcher used for bringing water), *ghaḍuli* (small pitcher used for household works), *kuṭhārā* (axe), *tāṅgī* (hatchet), *nakhali* (hoe used for digging earth). The various ornaments have been mentioned as, *nūpura* (anklet), *kāṅkāṇa* (bracelet), *muttāhāra* (pearl-necklace), *kuṇḍala* (ear-ring), and *kāṇetha* (ornament for ears). *Dāpaṇa* (mirror) was considered as an indispensable article for toilet of the ladies. The chewing of betels, mixed with camphor, was a favourite luxury for the lovers.

The Brahmanic rituals like the reading of *āgamapothī* (sacred scripture), the worshipping of God with the chanting of *mante-tante* (the hymns and tantric scriptures) and *jhāṇa-bakhāne* (by meditation and preaching), and the counting of the *iṣṭamālā* (prayer beads) were in vogue. There is an interesting description of a marriage procession, in song no.19. Some of the musical instruments used to accompany dancing and singing are, *karaṇḍa-kaśālā* (drums) and *biṇā* (lute); *dunduhi* was used as the triumphant drum. Chess playing was considered to be a fashionable indoor game. The cow was the most common and useful domestic animal; the rich people used to maintain elephants also. Among the wild animals, lion, fox, deer, hare and crocodile have been mentioned. People were afraid of snakes, also. Hunting of wild animals was the main profession of the *śabara* community. The hunting of deer was a sport



for the kings. From a reference to *kulinism* in one of the songs (no. 18) of Kṛṣṇācārya, it appears that this hierarchical caste system of the Hindu community, introduced by Ballala Sen (1158-1178 A.D.), the King of Gāuḍa (Bengal), had already become pervasive. In those days also, the fickle rat used to destroy the paddy-crop causing annoyance to the cultivators. Only one flower, the lotus, has been referred to in the songs; but it has been used to convey some symbolic meaning. The chiefs of the society placed a high value on the chastity of women; but illicit relation maintained by the men of high social order with the women belonging to the lower strata, were not unusual. The women of the lower social order enjoyed greater freedom than their highly placed sisters. The ferry boats were usually plied by the lower class women; they also used to run liquor shops. Drinking of liquor was a common practice, indulged in by men and women of both the rich and poor classes. A kind of berry having some toxic effect, known as *kaṅgucinā*, was favourite with the *śabara-śabari*. A process of distillation of liquor by fine barks was skilfully performed by the *suṇḍinīs* (female liquor-sellers). Besides rivulets and canals, the two sacred rivers, Gangā and Yamunā, have been mentioned in the songs. The vivid, radiant descriptions of hillocks, forests, rivers, paddy fields, and the boundless sky supplied the panorama, in the background of which life in rural Bengal was lived.

# Corrigenda

Page/line	Errata
1/1	bhāda
1 (f.6)	bīracandra
2/8	dukkhē
2 (f.11.)	eḍi eḍa
2 (f.18.)	16
3 (f.2.)	kāyatyādi (A), written on upper margin
8/6	cauḍi
8/12	hiahi
8 (f.8.)	māgai (D), magai (E)
9 (f.5.)	Sastri dropped. . this stop sign
11 (f.6.)	suṇḍini (B,C), suṇḍiri (D), suṇḍinini (E)
14/5	garjjadhikaruṇā
14/8	ghāṇṭa
14/11	Khepahu
14 (f.20.)	In the A text
26/7	utpanna <sup>21</sup> krama
26 (f.10.)	saṁsthānāṁ (B).
27 (f.1.)	nāhika (B,C), mahike (D), mahi ke (E).
27 (f.9.)	May also be read as svaṅgā (A), sāṅgā (B,C) svaṅgā (D).
29/7	paṣamañjari
29/12	Kariṇire
30/4	damankū
32/3	causaṭṭhi
32/5	kālo
32/7	bikaṇaa
33/1	indriyāṇā
35/1	tathācā
35/4	ghare
35/11	paṣamañjarī
35/12	khaṭṭe
37/12	bohe
37/13	phīṭau
41/7	sopi <sup>18</sup>
43/2	dombipādā <sup>19</sup> (nāṁ)
46/1	bāṣe
47/1	śreṣṭho
49/13	biṣaare <sup>4</sup>
52/9	ṛiṇṇa
52 (f.13.)	saela biāptu
54 (f.1.)	Em. cittaḍṣṇam
57 (f.8.)	duṇḍuki sāda (B), duṇḍuki sāda (C,D) duṇḍuki-sāḍū (E).
57 (f.9.)	uchalilā (C).
57 (f.10.)	ḍombibibāhe (B),
58/5	unmanttau
58/10	sākṣya . .
60 (f.17)	sukkānubhavaḥ
61/4	tadidānim
61/4	bidyate
61/8	saṁvṛttivodhicittam
61/8	niskṛtiḥ

Corrigenda
bhāda
bīracandra
dukkhē
eḍi eḍa
18
kāyetyādi (A), written in new Newari scripts, on the upper margin.
cāuri
hiahi
māgai, with cut mark on the final letter i (A); māgai (D), māgai (E).
Sastri dropped this stop-sign.
suṇḍini (B,C), suṇḍiri (D), suṇḍinini (F)
garjjadhikaruṇā
ghāṇṭe
Khepahu
In the A-text
utpannakrama
saṁsthānāṁ (B).
mahike (B,C), nāhika (C), mahike (E)
May also be read as, svaṅga (A); Sastri read, suṅgā and corrected as, saṅgā; sāṅgā (C), svaṅgā (D).
paṣamañjarī
Kariṇirē
damankū
cāusaṭṭhi
kālo
bikaṇaa
indriyāṇā
tathāca
gharē
paṣamañjarī
khaṭṭe
bohe
phīṭau
sopi <sup>18</sup>
ḍombipādā <sup>19</sup> (nāṁ)
bāṣa
śreṣṭho
biṣaare <sup>14</sup>
ṛiṇṇā
saela biāpiu
cittaḍṣṇam
duṇḍuki sāda (P,C) duṇḍubhi sāda (D), duṇḍu- duhi-sāḍū (E).
uchalilā (C), uchhalilā (E).
ḍombibibāhe (B),
unmattāu
sākṣā . .
sukkānubhavaḥ
tadidāniyam
vidyate
saṁvṛttibodhicittam
nikṣṛtiḥ

Page/line	Errata
61 (f.3.)	Em. tadidānim yam yam (B) . .
61 (f.4.)	kāyo'yam (B).
61 (f.6.)	Kathamvidyate (B).
62/5	upeṇāvagata <sup>3</sup>
66/5	jāṇahū
68/5	baḍāḍi
68/6	jāibe
68/11	pasariu
69/6	rāga śibari śāntipādānaṁ
69 (f.1.)	35-A to 38-A Mss. are missing.
72 (f.16-18)	to be read as :
74/6	rāga balaḍḍi śabarapādānaṁ . .
74/10	ghariṇi
75 (f.2.)	should be read as :
75 (f.5.)	nāṛamaṇi (B,C)
75 (f.9.)	nāmaṇa (C),
75 (f.17.)	ucetyādi (B).
76/7	kṛiḍāsu.
79 (f.8.)	abhāvo'pi (B).
80 (f.12.)	yaścaturtharūpaṁ (B).
81/8	suṇante <sup>8</sup>
81/10	biśuddhi <sup>9</sup> mai bujjhiā <sup>10</sup>
83/5	kahi
87/8	sāmā
87/11	sau dhani budhi <sup>18</sup>
90/10	pārimakuleṁ
90 (f.11)	on
90 (f.11)	ad
92/1	'k'amante <sup>1</sup>
92/2	mahāsuha
92/6	lūi pāṇpae <sup>12</sup>
100/7	nābaḍhi
103/4	hu
108/9	bādhisuā <sup>21</sup>
111/4	Kāndhabiyos. mā hohi
112/11	paṇiā
112/12	tima marana aarāre <sup>20</sup>
115/3	saalad hāma
115/6	hīe
117/9	su(na) taru <sup>8</sup> (bara)
119/6	chāa <sup>8</sup> māā samāṇā
119 (f.6.)	loo (E)
121/3	bhai mā <sup>6</sup>
121 (f.6.)	should be read as :
123/8	dhāṭṭa i(ṇ)di bisaa <sup>11</sup> ṇaḥā
125 (f.15.)	biṣama (A),
126/9	śabaroha

Corrigenda
Em. tadidānim yam yam (B).
kāyo'yam (B).
Katham vidyate (B).
rūpeṇāvagata <sup>3</sup>
jāṇahū
baḍāḍi
jāibe
pasariū
rāga śibari. śāntipādānaṁ . .
35-A to 38-B Mss. are missing.
16 melē (B,E), mele (C, D).
17 There is a superfluous e diacritic pre- ceeding the word lilē.
18 The word covering two pages is dvātriṁ- dyoginīti (A); apparently the correct word should be, dvātriṁśadyoginīti (B).
rāga balaḍḍi. śabarapādānaṁ . .
ghariṇi
karnakuṇḍalabajradhārī (B,C), karnakuṇḍala bajradharī (D), karna kuṇḍalabajradhārī (E).
nāṛamaṇi (C)
niamana (C).
ucetyādi (B).
kṛiḍāsu
abhāvo'pi (B).
yaścaturtharūpaṁ (B).
suṇante <sup>8</sup>
biśuddhi <sup>9</sup> mai bujjhiā <sup>10</sup>
kā hi
sāmā
saudha nibudhi <sup>18</sup>
pārimakulē
no
and
'ka'mante <sup>1</sup>
mahāsuha
lūi pāṇpae <sup>12</sup>
nābaḍhi
hu
bādhisuā <sup>21</sup>
Kāndhabiyos. mā hohi
pāṇiā
tima maraṇa aanaḥ re <sup>20</sup>
saala dhāma
hie
su(na) taru(bara) <sup>8</sup>
chāa <sup>8</sup> māā kāa samāṇā
loa (E)
bhai'ma <sup>2</sup> (la) <sup>6</sup>
bhāima (A), bhama (B), bhabai (C), bhata (D). The correct reading seems to be 'bhaila'
phāṭṭa i(ṇ)di bisaa <sup>11</sup> ṇaḥā
biṣama (B),
śabaro (ḍā)ha



1-A

sambat 741<sup>1</sup> bhada sambāt<sup>2</sup>

te 402<sup>4</sup>

le 12<sup>3</sup>/<sub>4</sub> cau 1<sup>3</sup>/<sub>8</sub><sup>3</sup>



CARYYĀCARYYATĪKĀ<sup>5</sup>

ICSB(?)<sup>6</sup>  
bīracandra mandir  
1810

<sup>1</sup> Sastri made no mention of this page. It is the first (cover) page of the palm-leaf Ms.; the MS. is covered with two wooden covers and tied in middle with a thread.

<sup>2</sup> Written with red ink, in Nagri script. The dotted words seems to be written later, in modern Nagri. Nepali sambat 741 is approximately 1620 A.D. Probably it is the date of the entry of this MS. in the Rāj Darbār Library.

<sup>3</sup> Written with red ink, in Nagri. The size of the palmleaf Ms. is given here.

<sup>4</sup> Written with red ink, in Nagri. The accession number of the book in the library is

given here.

<sup>5</sup> Written with deep black ink, in bold Nagri script.

<sup>6</sup> An English monogram seal; the inscribed letters seem to be, ICSB.

The name of the library, *bīracandra mandir*, and the date of its establishment, 1810, are inscribed in Nagri.

<sup>7</sup> The thread-hole for binding the palm-leaf is indicated here.



अत्रुपादः प्रविष्टावगवर्णः समस्तकाजन्मसुखसुखीपाठोर्वाक्रान्तयावच्छिद्यमाह। क्वापयः पञ्चसुखाद्यदिद्विगणितयावच्छिद्यमाह।  
 आसन्नान्तरात्पञ्चसुखीपाठोर्वाक्रान्तयावच्छिद्यमाह। क्वापयः पञ्चसुखाद्यदिद्विगणितयावच्छिद्यमाह।  
 पविष्टावगवर्णः समस्तकाजन्मसुखसुखीपाठोर्वाक्रान्तयावच्छिद्यमाह। क्वापयः पञ्चसुखाद्यदिद्विगणितयावच्छिद्यमाह।  
 द्वायाप्रविष्टावगवर्णः समस्तकाजन्मसुखसुखीपाठोर्वाक्रान्तयावच्छिद्यमाह। क्वापयः पञ्चसुखाद्यदिद्विगणितयावच्छिद्यमाह।  
 इव अत्रिद्विगणितयावच्छिद्यमाह। क्वापयः पञ्चसुखाद्यदिद्विगणितयावच्छिद्यमाह।

2-A

śrīlūpādaḥ prañidhiprēritāvatāraṇārthaṁ kāataruvyājena suddhadharmmatā pīṭhikāṁ prakṛ(ta)<sup>1</sup> bhāsayā racayitumāha kāy(e)tyādi<sup>2</sup>. rūpodayaḥ<sup>3</sup> pañcaskandhāḥ. śaḍindriyāṇi dhātavo viśayāsaca<sup>4</sup> grāhyagrāhaka grahaṇopalakṣita pallavatvāt<sup>5</sup>. kāyatarabaretvena grhītaḥ<sup>6</sup> nanvacetanatvāt katham kāyastarubaraḥ. naiṣa doṣaḥ. tathāiva<sup>7</sup> vahiṣāstrakārāpyutprekṣyalāṅkāraparāḥ<sup>8</sup> kiñcidbhedādhiṣṭhānaṁ hi sādṛśyamudiritam<sup>9</sup> kimutāsyā prakṛ(tyā)<sup>10</sup> bhāṣadoṣavaśāccāñcalya tayā prakṛta satvenācyutirupo hi rāhuḥ. sa eva kālah. kṛṣṇapratipaddaśāyāṁ praviṣṭaḥ. yasmānnandābhadrā<sup>11</sup>. jayāriktāpūrṇā<sup>12</sup>. tithikrameṇa samvṛttivodhicittamrgāṅkaṁ śoṣaṁ nayatīti. ayamatyartham kṛṣṇācāryapādārabhihitāḥ.

baragirikandara guhira jagu sacla cittaṭṭai.

vimala salila sosa<sup>13</sup> jāiya<sup>14</sup> kālāgni<sup>15</sup> paiṭai. .

tathāca rativajre.

patite bodhicitte tu sarvvasiddhinidhānake.

mūrcchite skandha bijñāne kutaḥ si

<sup>1</sup> prakṛbhāṣya (A). prakṛtabhāṣaya (B).

<sup>2</sup> kāyetyādi (A). written on upper-margin, with a tick-mark after racayitumāha. kāyetyādi (B).

<sup>3</sup> Em. rūpodayaḥ (B).

<sup>4</sup> viśayāsca (B), scha is overwritten in Nagri.

<sup>5</sup> Sastri omitted this stop-sign.

<sup>6</sup> Sastri inserted a stop-sign here.

<sup>7</sup> tathā with va on upper-margin, and a tick-mark after thā (A).

<sup>8</sup> bahiṣāstrakārāpyutprekṣyalāṅkāraparāḥ (B).

<sup>9</sup> Sastri put a stop-sign here.

<sup>10</sup> prakṛbhāṣadoṣa (A). Probably tyā letter after prakṛ has been destroyed due to friction with the thread. prakṛthābhāṣadoṣa (B).

<sup>11</sup> yasmāt nandā (B). Sastri omitted this stop-sign.

<sup>12</sup> Sastri omitted this stop-sign.

<sup>13</sup> śoṣa (B).

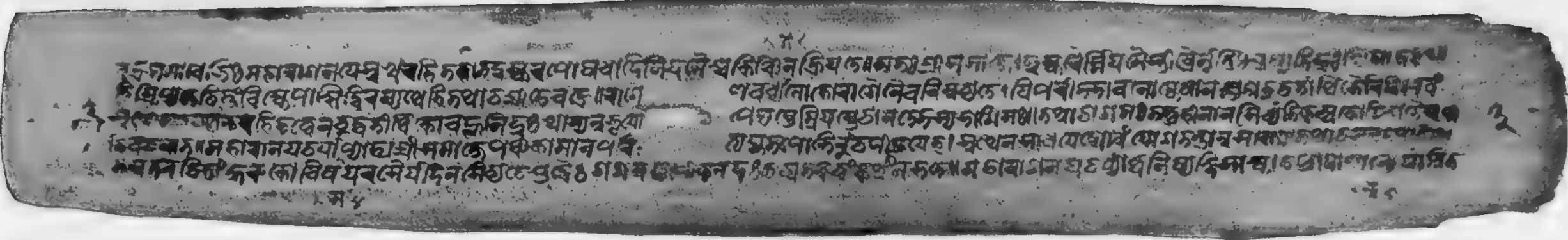
<sup>14</sup> ya written on the lower margin, with a tick mark after jāi (A).

<sup>15</sup> kālāgni (B).









3-B

ratra samādhibhiḥ mahārāgalaye sukharahitatvāt duṣkarapośadhādi niyama<sup>1</sup>śca kiñcinakriyate<sup>1</sup>. . ataḥ śrīsamāje

duṣkarāṁniyamaistibraiṁmūrttiḥ śuśyati duḥkhitā.

duḥkhāddhi kṣipyate cittaṁ vikṣepātsiddhiranyatheti<sup>2</sup>

tathāca śrīhevajre . .

rāgeṇa badhyate<sup>3</sup> loko ragāinaiva<sup>4</sup> vimucyate.

viparīta bhāvano<sup>5</sup>hyeṣā na jñātā buddhatīrthikāriti<sup>6</sup>

evaṁ mahāsukhovaghātena<sup>7</sup> rahitatvena buddha tīrthiko bahūni duḥkhānyanubhūyotpadyante mryante ca. na te tasya bhāginaḥ . . tathācāgamaḥ tattvahinā na  
sidhyaṁti kalpakotiśatāirapiti vacanāt. mahārānaya<sup>8</sup>caryāmapyāha<sup>9</sup>. śrīsamāje pañca kāmān parityājya tapobhirnna ca pīḍyayet. sukhena sādhayodvodhiṁ yogatan-  
trānusārataḥ . . tathāca sarahapādāḥ. tanutara cittamkurukobiṣayarasaīryadi na sicyate śuddhāḥ gaganavyāpī phaladaḥ kalpatarutvaṁ katham labhate . . mahārā-  
ganaya caryyārtha niṣyandi sāṁsāt pramāṇānya<sup>10</sup>nyeṣāmvita

<sup>1</sup> Em. kiñcinna kṛiyate (B).

<sup>2</sup> siddhiranyathā . . iti. (B).

<sup>3</sup> te written on upper margin with tick-mark (A).

<sup>4</sup> rāgenāva (B).

<sup>5</sup> bhāvanā (B).

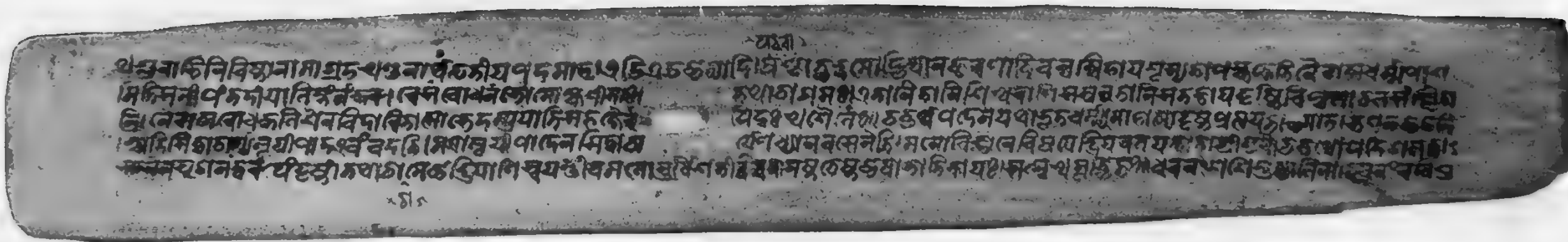
<sup>6</sup> tīrthikāḥ . . iti. (B).

<sup>7</sup> mahāsukhāvaghātena (B).

<sup>8</sup> Em. mahārā(ga)naya (B).

<sup>9</sup> ma is written on lower margin, with tick-mark.

<sup>10</sup> pramāṇā, with cut-mark on ā of the diacritic pra, and the letter nya written on lower margin without any tick-mark (A). pramāṇānya (B).



4-A

tha jñānābhiniṣṭhānāmāgraha khaṇḍanārthaṃ tṛtīya padamāha.

eḍi eu ityādi. paścācchanada<sup>1</sup>moḍḍiyāna karaṇādi bandhamvihāya śūnyatāpakṣaketi nāirātmadharmmapaśamiti samīpaṃ tadyālinganaṃ kuru. re sambo-dhanaṃ bho mokṣaśilāḥ. tathācāgamaḥ.

etāni tāni śikharāṇi samunnatāni satkkāyadrṣṭi vipulācala samsthitāni.

nāirātmabodha kulīṣena bidāritātmā bhedamprayātisahajārepi<sup>2</sup> duḥkhaśāilāḥ..

caturtha padena yathābhūtaḍḍharmmamāhātmya drṣṭa pratyayatamāha<sup>3</sup>. bhaṇai ityādi. ādisiddhācārya luyipāda evaṃ vadati. mayā luyipādena siddhācāryeṇa dhyānavasenetī. manovijñāne biṣayendriyavalayatvāt. śrīguraṇi caturthopadeśalabdhabhyāseṇa yuganaddharūpaṃ drṣṭam. tathācāgame<sup>4</sup> indriyāṇi svapantīva manontarvīṣatī<sup>5</sup>vaca<sup>6</sup>. naṣṭa ceṣṭa ivābhātī kāyaḥ. satsukhamūrchitaḥ.. dhavanam śaśīśuddhālīnā<sup>6</sup>.cavanam ravi śu

<sup>1</sup> *ṣaṇṭācchanda*, with cut-mark on *ṣaṇṭā* and the letters *paścā* written on the upper margin, in Newari script (A); *paścacchanda* (B).

<sup>2</sup> *jārapī* (B).

<sup>3</sup> Here, following the letter *mu* there is a sign like *u*, the significance of which is not clear (A).

<sup>4</sup> *ga* is written on the lower margin with a tick-mark (A).

<sup>5</sup> The undermarked portion is over-written in Newari script (A).

<sup>6</sup> *śaśīśuddhyālīnā* (B). Sastri dropped the stop-sign.



ॐ नमो भगवते वासुदेवाय ॥ १ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ २ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ३ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ४ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ५ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ६ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ७ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ८ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ९ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ १० ॥

5-A

rgēṇa gatvā pīṭhake vajramaṇāu patat dharaṇaṃ na yāti. vālayoginastasya dharaṇe na samarthāḥ. tathāca kṛṣṇacāryapādāḥ.

ehu se dudharaṇa dhara<sup>1</sup>pidhara samabisama uttāraṇa pābai.

bhaṇai kāḥṇa dullabbhyā durabagāha ko maṇe paribhābai.

taṣmāt gurupāraṃparyakramajanita yogīndrāḥ kāyavr̥kṣasya phalaṃ tadeva bodhicittaṃ cificāphalavatvakraṃ. kumbhīramiti. vilakṣaṇapariśodhita kum-  
bhaka samādhinā svānubhāvakraṃ ca tasya bhakṣanaṃ niḥsvabhāvikaraṇaṃ kurvanti. .

dhruvapadena dṛḍhīkurvannāha. aṅgaṇamiti<sup>2</sup>. byutthānavātamutprekṣā prarēṣaṇca bodhavyaṃ. biātīti<sup>3</sup>. ātmani pariśuddhāvadhūtīrūpamadhimucya yogīn-  
dro vadati bho<sup>4</sup> pariśuddhāvadhūtīke śṛṇu prathamam vajrajāpōpadeśena viramānandāvadhūtīgr̥hamubhayaṃ naya. tasmīn gr̥he punararddharātrāu caturthī san-  
dhyāyāṃ<sup>5</sup>. kāṇṇa ityādi. tadeva praveśādibātadoṣavibhavaṃ sahaajānanda cāreṇa hr̥taṃ.

dviti

<sup>1</sup>ra on the upper margin (A).

<sup>2</sup>aṅgaṇamiti (B).

<sup>3</sup>Sastri dropped this stop sign.

<sup>4</sup>bhoḥ (B).

<sup>5</sup>Sastri dropped ...this stop sign.



॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥  
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 ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥

6-A

tathāgamaḥ.

svasthānasthaḥ sahajapavanaḥ kalpanājālamuktaḥ  
 śāntastoṣaṃ kimapi janayatyeṣa śūnyasvabhāvaḥ<sup>1</sup>  
 asmāt<sup>2</sup>, gurvāhita vahukṛpopāya hetorvādhyā  
 samsāre'smin prabhavati sadānandasatvārthakṛtyaḥ.

ati dāurlabhya pratipādānā<sup>3</sup> caturthapadamāha. aisanityādi. idṛśyatīva niṣprapañca caryā yogīndrasya<sup>4</sup> sthītirvviharanādikaṃ kukkuripādenāivābhīhitam.  
 aśyārtho yogī<sup>4</sup> koṭinām madhye yadyekayogihṛdaye'ntarbhavatīti. tathāca kṛṣṇācārya<sup>6</sup> pādāḥ.

lo gabba samubbahai hau paramatthe pabīṇa.  
 koḍia majhe eku jai hoi nirañjanalīna... 2..

rāga gabaḍā(.) birubāpādāmam...

eka se suṇḍiniṇi<sup>6</sup> dui ghare sāndhaa<sup>7</sup>.

cīṇa bākālaa<sup>8</sup> bāruṇi bāndhaa<sup>9</sup>... dhru...

sahaje thira kari bāruṇi sāndhe<sup>10</sup>.

je ajarāmara hoi diḍha<sup>11</sup> kāndhaḥ<sup>12</sup>... dhru...

daśami duārata cihṇa dekhaiā<sup>13</sup>.

āila garāhaka apāṇe<sup>14</sup> bahiā... dhru...

<sup>1</sup> Sastri inserted a stop sign here.

<sup>2</sup> Sastri omitted this stop sign.

<sup>3</sup> Em. *pratipādanāya* (B).

<sup>4</sup> Em. *yogī* (B).

<sup>5</sup> The orthography is, *ra+ya* (A); The spelling should be, *ya+ya* with *ref* diacritic for *ra*. *kṛṣṇācāryapādāḥ* (B).

<sup>6</sup> *suṇḍini* (B,C), *suṇḍiri* (D), *suṇḍiniṇi* (E).

<sup>7</sup> *sāndhai* (D).

<sup>8</sup> *bākāla* (D).

<sup>9</sup> *bāndhai* (D).

<sup>10</sup> *sāndha* (D).

<sup>11</sup> *diṭa* (B,E), *diḍha* (C,D).

<sup>12</sup> *kāndha* (B,D), *kāndhe* (C).

<sup>13</sup> *dekhiā* (B,D).

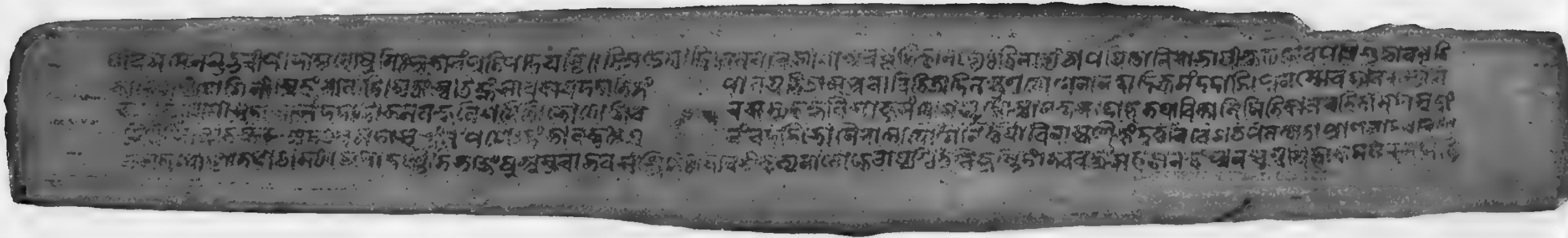
<sup>14</sup> *āpāṇe* (D).











8-A

ryāvagamena<sup>1</sup> guḍḍarīpādā anyeṣu niḥsvabhāvaṃ pratipādayanti. . tiyaḍetyādi<sup>2</sup>. lalanārasanā<sup>3</sup> avadhūtikā nādyāḥ trināḍyaṃ cāpayitvā nirābhāṣikṭṭya saiva pariśuddhāvadhūtikā nirātmayoginī. ankaṃ svacihṇaṃ sādhaḥkāya dadāti taṃ pālayati ca. athavā vicitrādilakṣaṇayogenānandādikramam dadāti. puna-  
ssaiva<sup>4</sup> bhāvakasyāvīratābhi<sup>5</sup> yogādāśvāsaṃ dadāti. kamalakulīsamiti. bho yogivara samyak kulīśāvja saṃyogaghrīṣṭāu ānandasandoha tayā<sup>6</sup> vikālimiti kālarahitāṃ  
mahāmudrāṃ siddhiṃ sākṣāt kuru. ataeva mahāsukhaṃ<sup>7</sup> lampaṭo<sup>8</sup> ham<sup>9</sup> bhāvakaḥ. .

evaṃ vadati<sup>9</sup> bho nairātmyayoginī tvayā bina kṣaṇākaṃ durvvaravegacapatvāt. prāṇavātadhāraṇe na samarthohaṃ<sup>10</sup>. tathā cā(ga)maḥ<sup>11</sup>

utpāda sthitiḥbhaṅgeṣu antarābhavasamsthiṭiḥ.

yāvati kalpanāloke vāyuscitta vijṛmbhitam.

tava vaktraṃ sahaajānandaṃ punaścumvayitvā kamalarasamiti

<sup>1</sup> *ryāvagamena* (B).

<sup>2</sup> *tiyaḍetyādi* (B).

<sup>3</sup> *rasānā*, with cut mark on ā diacritic of sā (A).

<sup>4</sup> *punaḥ sāva* (B).

<sup>5</sup> *viratābhi*, this portion being illegible in the A-text, Sastri's reading has been followed.

<sup>6</sup> Sastri used a stop-sign here.

<sup>7</sup> Em. *mahāsukha* (B).

<sup>8</sup> *lampaṭoham* (B).

<sup>9</sup> Sastri inserted a stop-sign here.

<sup>10</sup> *samartho' ham* (B).

<sup>11</sup> *cāmaḥ* (A), *cāgamaḥ* (B).





na gambhīra<sup>1</sup> beḡe bāhi.  
 duānte cikhīla mājḥē na thāhi. . dhru. .  
 dhāmārthe cāṭila<sup>2</sup> sāṅkama gaḍḥai<sup>3</sup>.  
 pāragāmi loa nibhara<sup>4</sup> tarai. . dhru. .  
 phāḍḍia<sup>5</sup> mohataru paṭi<sup>6</sup> joḍia.  
 ādaa<sup>7</sup> phīḍhi<sup>8</sup> tāṅgi nibāṇe kohia<sup>9</sup>. . dhru.  
 sāṅkamata caḍile dāhiṇa bāma mā hohi<sup>10</sup>.  
 niaḍḍi<sup>11</sup> bohi dūra ma<sup>12</sup> jāhi<sup>13</sup>. . dhru. .  
 jai tumhe loa<sup>14</sup> he hoiba pāragāmi.  
 pucchatu<sup>15</sup> cāṭila anuttara sāmī. . dhru.

tameva yathābhutārthañcāṭillapādāḥ<sup>16</sup>. śabdāntareṇa prakāṣayanti. . bha(ba)ṇai<sup>17</sup> ityādi. pūrvokta lalanā<sup>18</sup> rasanādyābhāsa<sup>19</sup> trayam pārv(ā)ra<sup>20</sup> gambhīra-  
 tvena nadisaṃndhyayā bodhayam. divārātrāuca sandhyāyām viṣayollolamutpadyato<sup>21</sup> vinasyati<sup>22</sup> ca. ataeva gahana<sup>23</sup> bhayānakam. prakṛtidoṣādgabhīram.  
 śatpathadvareṇa<sup>24</sup> mūtrapuriṣādikam ca pravahatīti. ataevāṃtadvayam pārvāram vāmadakṣiṇam.<sup>25</sup> cikhilamiti.<sup>26</sup> prakṛtidoṣapaṅkānuliṭam. madhye  
 tasyāthāham<sup>27</sup> avadhutyāḥ pramā. .

<sup>1</sup> gambhīra, with cut-mark on ā diacritic. gambhīra (B,C,D), gambhīrā (E).

<sup>2</sup> cāṭiba, with cut-mark on ba, and la inserted on the upper margin (A).

<sup>3</sup> gaṭai (E).

<sup>4</sup> nibhara (D).

<sup>5</sup> phāḍia (D).

<sup>6</sup> paṭi (A,B), pāṭi (D).

<sup>7</sup> ādaa (C,D).

<sup>8</sup> The reading is doubtful (A). diḍha (C). diḍhi (D).

<sup>9</sup> koria (B), koḍia (D).

<sup>10</sup> hohi (D).

<sup>11</sup> niaḍi (D).

<sup>12</sup> mā (B,C,D).

<sup>13</sup> jāhi (D).

<sup>14</sup> tumhe-loa (E).

<sup>15</sup> pucchaha (D).

<sup>16</sup> Sastri dropped this stop-sign.

<sup>17</sup> bhaṇai (A). bhabaṇai (B).

<sup>18</sup> lalanā (B).

<sup>19</sup> rasanādyābhāsa, with a cut-mark on bhāsa, and the word bhāsa inserted on the upper margin (A).

<sup>20</sup> pārvāra (A). Em. pārvāra (B).

<sup>21</sup> viṣayokallolamut padyate (B).

<sup>22</sup> vinasyati (B).

<sup>23</sup> gahanaṃ (B).

<sup>24</sup> The reading of the word dvāreṇa is indistinct in the A-text. Sastri's reading is followed.

<sup>25</sup> Sastri omitted this stop sign.

<sup>26</sup> Sastri omitted stop sign.

<sup>27</sup> tasyāḥ thāham (B).





॥ १ ॥  
 कनप्रतिपादयति युगनद्धपरासुना दृढं कवासीति। कवासीति युगनद्धपरासुना दृढं कवासीति। कवासीति युगनद्धपरासुना दृढं कवासीति।  
 कवासीति युगनद्धपरासुना दृढं कवासीति। कवासीति युगनद्धपरासुना दृढं कवासीति। कवासीति युगनद्धपरासुना दृढं कवासीति।  
 कवासीति युगनद्धपरासुना दृढं कवासीति। कवासीति युगनद्धपरासुना दृढं कवासीति। कवासीति युगनद्धपरासुना दृढं कवासीति।  
 कवासीति युगनद्धपरासुना दृढं कवासीति। कवासीति युगनद्धपरासुना दृढं कवासीति। कवासीति युगनद्धपरासुना दृढं कवासीति।

# 10-B

phala pratipādanāya<sup>1</sup> yuganaddhaparaśunā dṛḍham karotīti.

tṛtīya padena mārgasyānuśaṃsāmāhuḥ. sāṅkama ityādi. svādhiṣṭhāna prabhāśvarayoraikyaśaṃkramaṃ<sup>2</sup> jinasya saṃghānāṃ saṃsārasamudrapāraśaraṇāya.  
 bho yoginaḥ. tatrārūḍhe satī vāmadakṣiṇa candrasuryābhāśaūpurvvaṃ vajrajāpaṃ nirodhāt punarapi paścātbhāva<sup>3</sup> mā cīṃtayiṣyatha. etenābhyāśavaśena bodhi-  
 mahāmudrāsiddhirnadū(ra)tarā<sup>4</sup>. atīva sannihiteva tato vimā(r)gaṃ<sup>5</sup> mā yatathā dūraṃ mā gacchathetyarthah. .

yogāspadena caturthapadamāha. jai tumhetyādi. ābhāśatraya mahāmohanadyāḥ pāragamaṇaṃ yadiṣyate bho yoginastadā siddhācāryopadeśa pāraṃpar-  
 yeṇānuttara dharmmasvāminamāḥ<sup>6</sup> prcchatheti. ataeva saha jānandapadesaṃ<sup>7</sup> jānāmyahaṃ niścitamiti. anyayoginastathāvidhanna jānanti<sup>8</sup> pustakadrṣṭagarvva-  
 tvāt. tathāca kṛṣṇācāryapādāirabhihitam dohākoṣe. .

saha ekku paba acchitahim

<sup>1</sup> pratipādanāyati with cut-mark on final ti, and nā written on the upper margine with a tick mark (A).

<sup>2</sup> prabhāśvarākaṃ śaṃkramaṃ (B).

<sup>3</sup> Em. paścātbhāvaṃ (B).

<sup>4</sup> dūtarā (A). Em. duratarā (B).

<sup>5</sup> vimāgaṃ (A), vimāgaṃ (B).

<sup>6</sup> dharmmasvāminamāḥa (B).

<sup>7</sup> saha jānandopadesaṃ (B).

<sup>8</sup> Sastri inserted a stop-sign here.

11-A

phuḍa kāhṇu parijānai.<sup>1</sup>  
bahu sabbāgama paṭai<sup>2</sup> guṇai baṭa kimpī ṇa jāṇai.. 5..

rāga paṭmañjari (.) bhusukupādānām..

kāhāri<sup>3</sup> ghinimeli<sup>4</sup> acchahu<sup>5</sup> kisa.

beḍhila<sup>6</sup> ḍāka<sup>7</sup> paḍaa<sup>8</sup> cāudisa.. dhrū..

apaṇā māṃse hariṇā bāiri.

khanaha na chāḍaa bhu(su)ku<sup>9</sup> aheri.. dhrū..

tiṇa na chupai<sup>10</sup> hariṇā pibai na pāṇi

hariṇā hariṇira<sup>11</sup> nilaa ṇa jāṇi.. dhrū..

hariṇi bolaḥ hariṇā<sup>12</sup> suṇa hariā<sup>13</sup> to.

e baṇa chāḍi<sup>14</sup> hohu bhānto.. dhrū..

tarāṅante<sup>15</sup> hariṇāra khura na disai<sup>16</sup>.

bhusuku bhaṇai muḍhā hiahi<sup>17</sup> ṇa<sup>18</sup> paisai<sup>19</sup>.. dhrū.

tamevārthaṃ parārthāya karuṇāndolitacittena bhusukupādo hariṇāśavda sandhyābhāṣayā kathayati<sup>21</sup> kāheretyādi. anādikālamādāyā samprajanyadoṣeṇa mṛtyumāra viśāveṣṭitaḥ san māmāratī<sup>22</sup> hākaṃ mama cittahariṇena śrutam. idānīm gurucarāṇareṇuprabhāvāttaṃ viḥāya sarva dharmmānupalambha tayā grāhya-grāhakābhāvatvāt kvāpi grhi..

<sup>1</sup> kāhṇu parijānai (B).

<sup>2</sup> paṭa, with i on the upper margin (A).

<sup>3</sup> kārere (B,C,D).

<sup>4</sup> gheṇi (C).

<sup>5</sup> May also be read as, achahu. āchahu (D).

<sup>6</sup> beṭila (B,E).

<sup>7</sup> hāka (A,B,C).

<sup>8</sup> paḍai (D).

<sup>9</sup> bhukua heri (B), bhusuka aheri (C), bhusuku aheri (D,E).

<sup>10</sup> cchupai (B,C,E) chubai (D).

<sup>11</sup> hariṇira (C).

<sup>12</sup> na (C).

<sup>13</sup> Bagchi dropped this word.

<sup>14</sup> hariṇā (C). Sahaidullah dropped this word.

<sup>15</sup> cchāḍi (B,C,E).

<sup>16</sup> tarāṅante (C,E), tarāṅatē, (D).

<sup>17</sup> disai (C,D).

<sup>18</sup> muḍhā hialā (B), muḍhahiahi (C), muḍhā-hiahi (D), muṭā hiahi (E).

<sup>19</sup> naba (E).

<sup>20</sup> payaiṣai with cut-mark on ya (A). paisai (C,D).

<sup>21</sup> Sastri inserted a stop-sign here.

<sup>22</sup> Em. māreṭi (B).

११  
 नवापेनापुत्रवति। नमेवमिति। तथा च तावत्तयावमाव। दमिष्ठमि पृष्ठवत्  
 अस्तीति। पितृकृत्तन। पयम। नमननुदुष्ट। किमिदमावमस्तीति। अयमेव त्वेति। य  
 दि। यथा। ता। अस्तीति। मृगैः मृगैः कुदनिर्मितानि क्रियन्ते। नृद्विद्विद्विपन्नकवादि। विनिष्ठा  
 दि। यथा। ता। अस्तीति। मृगैः मृगैः कुदनिर्मितानि क्रियन्ते। नृद्विद्विद्विपन्नकवादि। विनिष्ठा

# 11-B

tvā muktāsthito'ham<sup>1</sup>. dhrūvapadena dr(ḍha)yati<sup>2</sup>. apaṇetyādi. ataevaṃ svayamkṛtāvidyāmātsaryadoṣeṇa cāñcalyatayā pu(na)h<sup>3</sup> sa eva cittaharīṇāḥ<sup>4</sup> sarvveṣāṃ  
 baddhavaīri. kṣaṇamapi cittaṃ cittaharīṇaṃ viḥāya bhusukupādā'kheṭikāḥ. sadguruvacanavāṇe nānyaṃ praharati. tamevamiti. tathāca bodhicaryāvatāre.

imaṃ carmmaṇaṇaṃ tāvatsvabuddhāva<sup>5</sup> prthak kuru.  
 asthipañjarato māṃsaṃ prajñāśastreṇa mocaya.  
 asthīnyapi prthak kṛtvā paśyama<sup>6</sup> jñānamanantataḥ.  
 kimatra sāremastīti<sup>7</sup> svayameva vicāraya..

cittamāraṇsya<sup>8</sup> niḥsaṃśayaṃ pratipādanāyāha<sup>9</sup>. tiṇa na khaṇḍai ityādi. yathā bāhyāi mṛgāiḥ śāstrācchedanirjharapānaṃ kryate. tadvatcittaharīṇannakaroti.  
 viśiṣṭya vicārasvarūpeṇa tayościttapavanayornnilayannivāsa indriya<sup>10</sup>dvāreṇa nāvagamyate.. tathāca kṛṣṇacāryapādāirabhihitam dohakoṣe..  
 varagiriśihara uttuṅga thamāi śava<sup>11</sup>

<sup>1</sup> muktā sthito'ham (B).  
<sup>2</sup> dṛyati (A). dṛḍhayati (B).  
<sup>3</sup> puḥ (A). puṇaḥ (B).  
<sup>4</sup> Em. cittaharīṇāḥ (B).  
<sup>5</sup> tāvatsvabuddhāva (B).  
<sup>6</sup> paśya (B).

<sup>7</sup> Em. sāramastīti (B).  
<sup>8</sup> cittaharīṇasya (B).  
<sup>9</sup> dā with a cut-mark on ā diacritic (A). pratipādanāya āha (B).  
<sup>10</sup> indriyā, with cut mark on ā diacritic (A).  
<sup>11</sup> May also be read as thamāśava (A). thali śava (B).

[illegible]

**12-A**

<sup>1</sup> *pañcānaṇan dūham* with a cut-mark on *na* (A).

<sup>2</sup> Sastri inserted a stop sign here.

<sup>3</sup> *sandhyābhāṣayā* (B).

<sup>4</sup> Cut mark on the words *dadāgrahana harati*, and written on upper margin, *bho cittaharṇa* (A).

<sup>5</sup> *yanmahāsukhakamalavanam* (B).

१२  
 भगवतः पुराणस्य पञ्चमस्कन्धस्य अष्टमोऽध्यायः ॥ १२ ॥  
 भगवतः पुराणस्य पञ्चमस्कन्धस्य अष्टमोऽध्यायः ॥ १२ ॥  
 भगवतः पुराणस्य पञ्चमस्कन्धस्य अष्टमोऽध्यायः ॥ १२ ॥  
 भगवतः पुराणस्य पञ्चमस्कन्धस्य अष्टमोऽध्यायः ॥ १२ ॥

12-B

bhagavatā caturdevī pariprcchā mahāyogatantrē.

caturāśītisāhasraṃ dharmmaskandhemuncḥ<sup>1</sup>.  
 tatvaṃ yena<sup>2</sup> jānanti te sarva<sup>3</sup> nisphalāyavañḥ<sup>4</sup>... 6..

rāga paṭamañjari (.) kāhṇapādānāṃ ..

aliṣṭ kālīṣṭ bāṭa<sup>5</sup>. rundhelā.

tā dekhi kāhṇa<sup>6</sup> bimāna<sup>7</sup> bhailā.. dhru :

kāhṇa kahira<sup>8</sup> gai kariba nibāsa.

jo maṇagoara<sup>9</sup> so uāsa.. dhru..

te tini<sup>10</sup> te tini<sup>11</sup> tini<sup>12</sup> ho bhinnā.

bhañai kāhṇa<sup>13</sup> bhabaparicchinnā<sup>14</sup>.. dhru..

je je āilā te te gelā.

abañāgabane kāhṇa<sup>15</sup> bimāna bhai(i)lā<sup>16</sup>.. dhru..

heri se kāhṇi niaḍi<sup>17</sup> jinaura baṭṭai<sup>18</sup>.

bhañai kāhṇa<sup>19</sup> mo hiahi<sup>20</sup> na<sup>21</sup> paisai.. dhru..

jagadartha karuṇā<sup>22</sup> bhārastimitahṛdayāḥ kṛṣṇācāryapādāstamevārthaṃ viśeṣayatu āhaḥ.<sup>23</sup> ālityādi. uktārtha svadevatāyogapūrvvaka jā<sup>24</sup> vajrajāpopadeśaṃ  
 lavdhā<sup>25</sup> kṛṣṇācāryeṇālinā ālokajñānena<sup>26</sup> kālīnā lokabhāsenā ca ekikṛtyāvadhūtimārggaṃ sudṛḍhaṃ ruddhataṃ<sup>27</sup> punaḥ sa..

<sup>1</sup> Here Sastri has used '+' signs to denote the incompleteness of the line.

<sup>2</sup> yenhahi (B).

<sup>3</sup> saruve (B).

<sup>4</sup> v āi (B).

<sup>5</sup> āliṣṭ kālīṣṭ bāṭa (B,C,D); the stop-sign used in A-text is dropped.

<sup>6</sup> kāhṇu (B,C).

<sup>7</sup> bimānā (D).

<sup>8</sup> kahī (B,C,D).

<sup>9</sup> mana goara (B,C).

<sup>10</sup> tini (D).

<sup>11</sup> tini (D).

<sup>12</sup> tini (D).

<sup>13</sup> kāhṇu (B,C).

<sup>14</sup> bhaba paricchinnā (B,D,E).

<sup>15</sup> kāhṇu (B,C).

<sup>16</sup> bhailā with e diacritic before final i (A), bhailā (B,C,D), bhiilā (E).

<sup>17</sup> niaḍī (B,C,D), niaḍi (E).

<sup>18</sup> basai (E).

<sup>19</sup> kāhṇu (B,C).

<sup>20</sup> mo-hiahi (E).

<sup>21</sup> na (E).

<sup>22</sup> kārūṇā with cut-mark on ā diacritic of kā (A).

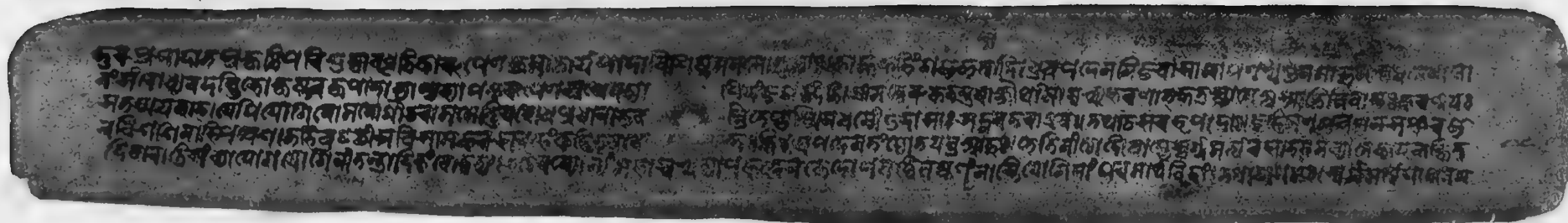
<sup>23</sup> Em. viśeṣyitum ahuḥ (B).

<sup>24</sup> jā is omitted in B-text.

<sup>25</sup> lavdhvā (B).

<sup>26</sup> Initial ā written on the lower margin (A).

<sup>27</sup> ruddhā taṃ (B).



13-A

dguru prasādāt prakṛti parisuddhāvadhūtikārūpeṇa kṛṣṇācāryapadā viśiṣṭamanaso bhūtāḥ.

kāhṇa<sup>1</sup> kahi gai ityādi. dhruvapadena nijavāsāropanakhaṇḍnamāhuḥ. svayamevātmānaṃ sambodhya<sup>2</sup> vadanti<sup>3</sup> bho kṛṣṇavajrapādā<sup>4</sup> vyāpyavyāpakarūpeṇa sukhena vyāpitam jagaditi. śrīmadherukatantrarājoktorthā<sup>5</sup> māmukhikaranāt kutra sthāne asmābhinnivāsaḥ<sup>6</sup> karaṇīyaḥ sa tanmayatvāt. yepi<sup>7</sup> yogino manogocarā manendriyabodhapradhānā bhavanti tepyasmin<sup>8</sup> dharmme udāsāḥ sa dūratarā<sup>9</sup> eva... tathāca sarahapādāḥ.

jahimaṇa pabaṇa na sañcarai rabi śaśi nāhi pabeśa.

tahi baṭa cīa bisāma karu<sup>10</sup> sarahē kahiū baresa...

dvitīyapadena tam dyotayanta āhuḥ. te tinītyādi. vāhye svarggamartya rasātalamadhyātme kāyavākitta divārātri saṃdhyāyogaṃ yoginītantrādikam bodhavyam. etairanyonyam mahāsukhavyāpakatvena bhedopalavdhilakṣaṇam nāsti yoginām paramārthavidām. tathācāgamaḥ. svargamartyapātālame.

<sup>1</sup> kāhṇu (B).

<sup>2</sup> sambodhya (B).

<sup>3</sup> Sastri inserted a stop-sign here.

<sup>4</sup> bhoḥ kṛṣṇācāryapādāḥ (B).

<sup>5</sup> jo written on the upper margin (A).

<sup>6</sup> asmābhinnivāsaḥ (B).

<sup>7</sup> ye'pi (B).

<sup>8</sup> te'pyasmin (B).

<sup>9</sup> sudūratarā (B).

<sup>10</sup> kara (B).

13-B

ka murtiḥ<sup>1</sup> bhavet kṣaṇāditi vacanāt<sup>2</sup>. . etadārtha<sup>3</sup> caryāpādenoktamasti. . sātē<sup>4</sup> tīsē<sup>5</sup> naba tīsē tia maṇḍala nāhi biseṣē ityādi vistaraṃ sakala dharmma-dhigamanena<sup>6</sup> kṣṇācāryapādā<sup>7</sup> vadanti. bhavavikalpacchedakā vayamiti. .

trītiya padena svakīyaṇuśamsāmāhuḥ. je je ityādi. ye ye bhāva<sup>8</sup> utpannāste te bhāvā vilayaṅgatāḥ. eṣāmutpādabhangeṣu saṃvṛttisatyasvabhāva pariññānena guruprasādatvāt kṣṇācāryacaraṇā viśiṣṭa manasaḥ parisuddhabhūtāḥ. tathācāgamaḥ. bhavasyaivapariññānenirvṇānamiti kathyate<sup>9</sup>.

caturthapadena cātmānu<sup>10</sup>śamsāmāhuḥ. herisetyādi. . svayamātmānaṃ saṃbodhya vadanti. bho kṣṇavajrapādāḥ pañcakramānupūrvvā punarjīnapuraṃ mahāsukhapuramativa mama sannihitaṃ varṭtate. tathāca nāgārjūnapādāḥ<sup>11</sup>.

utpatti<sup>12</sup> krama saṃsthānāṃ<sup>13</sup> utpanna krama<sup>14</sup> kāṅkṣināṃ.

upāyaścaiva saṃbuddhāḥ sopānamiva nirmitaḥ. . 7. .

rāga debakri (.) kambalāmbaraḥ pādānāṃ.

sone<sup>15</sup> bharilī<sup>16</sup>

<sup>1</sup> This portion is indistinct (A). *Ka murtiḥ* (B).

<sup>2</sup> *Kṣaṇāt. iti, vacanāt* (B).

<sup>3</sup> *etadārtham* (B).

<sup>4</sup> *ātē* (B).

<sup>5</sup> *tīsē* (B).

<sup>6</sup> One *e* diacritic is in excess with *na*, (A).

<sup>7</sup> This word is illegible (A). Sastri's reading has been followed here.

<sup>8</sup> Em. *bhāvāḥ* (B).

<sup>9</sup> The underdotted portions are indistinct; Sastri's reading has been followed here.

<sup>10</sup> *saṃsthānāṃ* (B).

<sup>11</sup> *sone* (D).

<sup>12</sup> *bharilī* (B, C, E). *bharilī* reading is quite distinct in the A-text.



ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥  
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14-A

karuṇā nābi.

rapā thoi nahike<sup>1</sup> ihabī... dhru  
 bāhatu kāmali gaṇa ubesē.  
 geli jāma bahuḍai<sup>2</sup> kaisē... dhru..  
 khunṭi upāḍi melili kācchi<sup>3</sup>.  
 bāhatu kāmali sadguru pucchi<sup>4</sup>... dhru..  
 māṅgata caḍhile<sup>5</sup> caudisa cāhaa<sup>6</sup>.  
 keḍuāla nāhi ke ki bahabake pāraa<sup>7</sup>... dhru..  
 bāma dāhiṇa cāpi mili mili māṅgā<sup>8</sup>.  
 bāḍata milila mahāṣṇha suṅgā<sup>9</sup>... dhru..

parama karuṇānanda mudita hrdaya kambalāmbarapādā karuṇāvyājenamevārthaṃ dyotayanta āhuḥ. sonetyādi. karuṇeti, sandhyābhāṣayā tameva vodhici-  
 ttaṃ nāvīti utprekṣālaṃkāra paraṃ voddhavyaṃ taṃ tādātmya tayā sarvvākāravaropeta śūnyatayā satguruprasādarasaṃ (sam)pūrya<sup>10</sup> mahāsukhacakraḡamana  
 samudroddeśenātmānaṃ sambodhya siddhācārya kambalāmbarapādā vāhayanti. rūpetyādi. rūpavedanā saṃjñā saṃskāravijñānādināmanena<sup>11</sup> sthānabhedam  
 nāsti. sarvvamevatanmayatvāt. etena caurthopāyano vāhanena<sup>12</sup> vinā mama siddhācāryasya gaṭam

<sup>1</sup> nāhika (B,C), mahike (D), mahi ke (E).

<sup>2</sup> bahu ui (B), bāhuḍai (C, D).

<sup>3</sup> kācchi (B,C), kāchi (D).

<sup>4</sup> pucchi (B,C), puchi (D).

<sup>5</sup> ḍ+h written as a conjunct letter in the A-text, caḍhile (B,C), caḍile (D), canthile (E).

<sup>6</sup> cāhai (D).

<sup>7</sup> pārai (D).

<sup>8</sup> māṅgā (D).

<sup>9</sup> May also be read as svaṅgā (A), sāṅgā (B, C), svaṅgā (D).

<sup>10</sup> pūrya (A), sampūrya (B).

<sup>11</sup> vijñānādinām anena (B).

<sup>12</sup> Em. catuṛthopāyanaḍvāhanena (B).

५३  
 कथासुबंश्यायुक्त्यामर्षादमासासंज्ञायाश्च दठिद्वयमविरपादशासिद्धिकथाप्रवाहमासंज्ञकः। अथाप्रतिष्ठानकायाः। अमानकसिद्धिकथाप्रकृतमननः। अकथा  
 निरुक्त्यामर्षादमासासंज्ञायाश्च दठिद्वयमविरपादशासिद्धिकथाप्रवाहमासंज्ञकः। अथाप्रतिष्ठानकायाः। अमानकसिद्धिकथाप्रकृतमननः। अकथा  
 कथासुबंश्यायुक्त्यामर्षादमासासंज्ञायाश्च दठिद्वयमविरपादशासिद्धिकथाप्रवाहमासंज्ञकः। अथाप्रतिष्ठानकायाः। अमानकसिद्धिकथाप्रकृतमननः। अकथा  
 नमोऽस्तुते। प्रथमं यत्किञ्चित्कामादौर्षादमासासंज्ञायाश्च दठिद्वयमविरपादशासिद्धिकथाप्रवाहमासंज्ञकः। अथाप्रतिष्ठानकायाः। अमानकसिद्धिकथाप्रकृतमननः। अकथा  
 येनमन्त्रसंज्ञायाश्च दठिद्वयमविरपादशासिद्धिकथाप्रवाहमासंज्ञकः। अथाप्रतिष्ठानकायाः। अमानकसिद्धिकथाप्रकृतमननः। अकथा

14-B

janmāntaraṃ vyāghraṭatītyarthaḥ. ityātmānaṃ sambodhya vadati kambalāmbara-pādaḥ. . nirvikalpa pravāhābhyāsaṃ kuru. tathāca apratiṣṭhāna (pra)kāśe<sup>1</sup>.

yāvān kaścidvikalpaḥ prabhavati manastyājya<sup>2</sup> rūpo hi tāvān  
 yośā<sup>3</sup>vānandarūpaḥ paramasukhakarāḥ sopi<sup>4</sup> saṃkalpamātraḥ<sup>5</sup>  
 yo vā vairāgyabhāvastadapi tadubhayaṃ tadbhavyāgrahetu  
 nirvvaṇaṃ nānyadasti kkaḥidapi viṣaye nirvikalpātmacittāt. .

tathāca bodhicaryāvatāre.

mānuṣyaṃ nāvamāsādyā tara duḥkha mahānadīṃ.  
 mūdha kālo na nidrāyā iyannādurllabhā punaḥ. .

padātareṇa tamevārthaṃ dyotayannāha<sup>6</sup>. . khaṃtiyādi. prathame khaṃtikā ābhāsadoṣaṃ<sup>7</sup> guruvākya<sup>8</sup> dṛḍhikṛtya utpādyā bho yogivara. kacchikāsu vidyā-  
 sūtraṃca muktikṛtya drutaṃ tasyāḥ pravāhaṃ kuru. etenābhāṣaviśeṣeṇa anuttaradharmaṃ sāksāt vāṭikācitvehi<sup>9</sup> bhavati mātra saṃśayaḥ.

tṛtiyapadena gurorasampradāyāt viparyamāha. māṅgatetyādi. mārggaṃ<sup>10</sup> viramānandaṃ gatvā caturddiṣaṃ grāhyādi vi

<sup>1</sup> kāśe (A), prakāśe (B).

<sup>2</sup> Em. manastyājya (B).

<sup>3</sup> yo'sā (B).

<sup>4</sup> so'pi (B).

<sup>5</sup> Sastri inserted single stop here.

<sup>6</sup> Sastri omitted this stop.

<sup>7</sup> ~ sign in A-text. Sastri used a stop-sign

<sup>8</sup> Em. guruvākya (B).

<sup>9</sup> Em. citto'hi (B).

<sup>10</sup> mārggaṃ (B).



15-B

*la sahābe sūdhā.*

*bhābābhāba balāga na<sup>1</sup> chudha<sup>2</sup> . . dhru . .*

*daśaba'ba'(la)<sup>3</sup> raṇa haria daśadisē<sup>4</sup>*

*bidyā<sup>5</sup> kari damankū<sup>6</sup> akilesē<sup>7</sup> . . dhru . .*

ghanānandotkirṇa tayā kṛṣṇācāryapādāścittagajendra śabdāṃ<sup>8</sup> sandhyābhāṣayā tamevārthamutprekṣāyanta<sup>9</sup> āhuḥ. evaṃkāra ityādi. ekāraḥ candrā<sup>10</sup> sabhāsaṃ<sup>11</sup> vākāraḥ<sup>12</sup> sūryaṃ ubhayaṃ divārātriññānaṃ bākhodā stambhadvayaṃ marddayitvā nirābhāśikṛtya vajrajāpakramena. aparaṃ vividha prakārānavadhūti vyāpaka vandhana<sup>13</sup> toḍia toḍayitvā eṣāṃ trayānāmupalambhāsava pānena pramatta<sup>14</sup> san jñānagajendra kṛṣṇācāryacaraṇāḥ. nalinivanaṃ mahāsukhakamalaṃ kṛtvā nirvvikalpākāre<sup>15</sup> kriḍantiti. tathācārya nāgarjūnapādāḥ.

*vajhaṃ<sup>16</sup> yattadasat svabhāvavirahāt jñānañca vikṣya cyavat*

*śūnyaṃ<sup>17</sup> yattatparikalpitam tadapi cāśūnyaṃ matam kevalam.*

*ityevaṃ paribhāvyā bhāvavibhāvaṃ nirvinnatā<sup>18</sup> vāikadhī-*

*rmāyā nāṭaka(nāṭa)nāṭika<sup>19</sup> nipuṇo yogiśvaraḥ kriḍati . .*

padāntare

<sup>1</sup> Em. nā (B).

<sup>2</sup> chūdha (D).

<sup>3</sup> daśababa (A), em. daśabala (B,C,D), daśababa (E).

<sup>4</sup> dasa disē (E).

<sup>5</sup> abidyā (C).

<sup>6</sup> Karikā dama (C,D), kari dama jū (E).

<sup>7</sup> ahilesē (E).

<sup>8</sup> Em. śabda (B).

<sup>9</sup> utprekṣayanta (B).

<sup>10</sup> ekāraścandrā (B).

<sup>11</sup> Em. bhāsaṃ (B).

<sup>12</sup> vāṃkāraḥ (B).

<sup>13</sup> Em. vandhanam (B).

<sup>14</sup> pramattaḥ (B).

<sup>15</sup> nirvvikalpākāre (B).

<sup>16</sup> vāhyam (B).

<sup>17</sup> The reading of the A-text is indistinct. Sastri's reading is followed here.

<sup>18</sup> The reading of the A-text is indistinct. Sastri's reading is followed.

<sup>19</sup> nāṭika (A), Em. nāṭanāṭika (B).



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 તો। ૧૬। કવકમાવડનાતેમગીનાપુડી। કહિંઠિનાઠમડાલીવાપુડી। ૧૭  
 એમકુલકાવાનિહુકુવાગ। કવકમાવડનાતેમગીનાપુડી। કહિંઠિનાઠમડાલીવાપુડી। ૧૮  
 વા। ૧૮। કવકમાવડનાતેમગીનાપુડી। કહિંઠિનાઠમડાલીવાપુડી। ૧૯

16B

ālo ḍombi toe sama karibe<sup>1</sup> ma<sup>2</sup> sāṅga.  
 nighiṇa kāhṇa kāpāli joi lāga<sup>3</sup>. . dhru. .  
 eka so padamā<sup>4</sup> cāusaṭṭhi<sup>5</sup> pākhuḍi.  
 taḥi caḍi nācaa ḍombi bāpuḍi. . dhru. .  
 kālo<sup>6</sup> ḍombi<sup>7</sup> to puchami sadbhābe<sup>8</sup>.  
 aisasi<sup>9</sup> jāsi ḍombi kāhari<sup>10</sup> nābē. . dhru  
 tānti bikaṇaa<sup>11</sup> ḍombi<sup>12</sup> abaraṇa<sup>13</sup> caṅgetā<sup>14</sup>.  
 tohora antāre chāḍi naḍaetā<sup>15</sup>  
 tu lo ḍombi hāu<sup>16</sup> kapāli.  
 tohora antare moe ghalili<sup>17</sup> hāḍeri<sup>18</sup> māli. . dhru. .  
 sarabara bhāṇjia<sup>19</sup> ḍombi khaḍ molāṇa<sup>20</sup>.  
 mārami ḍombi<sup>21</sup> lemi parāṇa. . dhru.

tamevārthaṃ nāirātmadharmmādhigamena kṛṣṇapādāḥ. . ḍombiśavda sandhyābhāsayā kathayanti. nagarītyādi. aspr̥ṣayogatvāt. ḍombīti pariśuddhāvad-  
 hūti nāirātmā boddhavyā. . brammaṇeti brammahūmkāravijajātaṃ capala yogatvāt cittavaṭukam. . asaṃpradāya yogināṃ bodhicittaṃ saṃvṛttīśukrarūpaṃ maṇi-  
 mūlādvīramānandāt spr̥ṣtvā gacchasi bho nāirātmyā<sup>22</sup> nagariketi. <sup>23</sup>

<sup>1</sup> kariba (C,D).

<sup>2</sup> mai (D).

<sup>3</sup> lāṅga (C), lāṅga (D,E).

<sup>4</sup> padamā (C).

<sup>5</sup> causaṭṭhi (C), causaṭṭhi (D), causaḍi (E).

<sup>6</sup> ālo (E).

<sup>7</sup> ḍombi (B).

<sup>8</sup> sadabhābe (B,C,D,E).

<sup>9</sup> aisasi (C,D).

<sup>10</sup> kāheri (D).

<sup>11</sup> bikaṇaha (D).

<sup>12</sup> ḍombi (D).

<sup>13</sup> abara nā (C,E), abara mo (D).

<sup>14</sup> cāṅgatā (B), cāṅgetā (C), cāṅgetā (D), caṅgatā (E).

<sup>15</sup> naḍapeḍā (B), naḍa peḍā (C), naḍa-peḍā (D), naḍaetā (E).

<sup>16</sup> hāu (C,E), hāu (D).

<sup>17</sup> gheṇili (C).

<sup>18</sup> hāḍera (B).

<sup>19</sup> bhāṇjia (C,D).

<sup>20</sup> molāṇa with cut-cark on na (A).

<sup>21</sup> ḍombi (D).

<sup>22</sup> nāirātmā (B). Sastri inserted a stop-sign here.

<sup>23</sup> Sastri did not use this stop.





[illegible]

**17-B**

tasmātsahajam jagatsarvvaṃ sahajam svarūpamucyate.

catuurthapadena nâirâtmadharma svarûpamâha. tântityâdi. tantiti bhagam padmasthânam avidyârûpam. .cângitamityâdi. tasyapallavam viṣayâbhâsam. etayoḥ śrîgurupâdaprasâdât mama<sup>5</sup> vikrayaṇam parityāgaṇ karosi<sup>6</sup> bho dombi nâirâtme. ataeva naṭavat saṃsârapeṭakam mayâ parityâktam tavântareṇeti. .

**1 città (B).**







১৯ হিলে তোড়ি়া বাড়ি়া মরাড়ি়া ১। মরাবলৈ তালিগা বাথড়া আতিড়া ২॥ মতিএন কব কবিলি বিয়া। শবসক বিয়া কব মতিগা ৩॥ ৪। ৫। ৬। ৭। ৮। ৯। ১০। ১১। ১২। ১৩। ১৪। ১৫। ১৬। ১৭। ১৮। ১৯। ২০। ২১। ২২। ২৩। ২৪। ২৫। ২৬। ২৭। ২৮। ২৯। ৩০। ৩১। ৩২। ৩৩। ৩৪। ৩৫। ৩৬। ৩৭। ৩৮। ৩৯। ৪০। ৪১। ৪২। ৪৩। ৪৪। ৪৫। ৪৬। ৪৭। ৪৮। ৪৯। ৫০। ৫১। ৫২। ৫৩। ৫৪। ৫৫। ৫৬। ৫৭। ৫৮। ৫৯। ৬০। ৬১। ৬২। ৬৩। ৬৪। ৬৫। ৬৬। ৬৭। ৬৮। ৬৯। ৭০। ৭১। ৭২। ৭৩। ৭৪। ৭৫। ৭৬। ৭৭। ৭৮। ৭৯। ৮০। ৮১। ৮২। ৮৩। ৮৪। ৮৫। ৮৬। ৮৭। ৮৮। ৮৯। ৯০। ৯১। ৯২। ৯৩। ৯৪। ৯৫। ৯৬। ৯৭। ৯৮। ৯৯। ১০০।

19-B

hilē toḍiā baḍiā marāḍiū<sup>1</sup>.  
 gaabarē toliā<sup>2</sup> pāñcajanā gholiū<sup>3</sup> . . dhrn . .  
 maliḥ<sup>4</sup> thākuraḥ parinibittā<sup>5</sup>.  
 abasa<sup>6</sup> kariā bhababala<sup>7</sup> jittā<sup>8</sup> . . dhrn . .  
 bhaṇai kāḥṇa<sup>9</sup> amhe<sup>10</sup> bhali dāha<sup>11</sup> dehū.  
 cauṣaṭṭhi<sup>12</sup> koṭhā guṇiā<sup>13</sup> lehū . . dhrn . .

punarapi tamevārthaṃ dyutakrīḍādhyānena prakathayanti kṛṣṇācāryapādāḥ<sup>14</sup> . . karuṇeti<sup>15</sup> svādhiṣṭhānacittarūpaṃ cittam bodhavyam(.)<sup>16</sup> piḍṭi<sup>17</sup> tasyā-  
 śraya saptadoṣāḥ samādhimalā bodhavyāḥ. tān phāṭayittvā nirāsikṛtya<sup>17</sup>. nayam mantranayarahasyam caturthānandavalam tameva bodhicittam vajragurorupade-  
 śāḥ samyakkaulīśābja<sup>18</sup> samyogena ubhayorekatayā aviratānandābhiyogena krīḍāṃ kurvvan san bhavavalam viṣayābhāsavalam<sup>19</sup>. akleśavaśenāsmābhiḥ kṛṣṇācāryairji-  
 tamiti.

dhruvapadena spaṣṭayannāhuḥ<sup>20</sup> phīṭetyādi . . prathamameva vajrajāpakramenābhāsadvayam phīṭamiti niḥkṛmtitam. punaḥ ṭhakuramavidyācittam upakā-  
 rikopadeśeneti. rāgānte

<sup>1</sup> marāḍiū (B,E), marāḍiū (C,D).  
<sup>2</sup> toḍiā (C).  
<sup>3</sup> ghōliū (C).  
<sup>4</sup> maliḥ (B,C,D,E).  
<sup>5</sup> parinibittā (C), parinebittā (E).  
<sup>6</sup> abaśa (B,C).  
<sup>7</sup> bhaba-bala (D).  
<sup>8</sup> jittā (D).  
<sup>9</sup> kāḥṇā (B,E).  
<sup>10</sup> amhe (C).  
<sup>11</sup> bhāla dāna (C).

<sup>12</sup> cauṣaṭṭhi (C,D).  
<sup>13</sup> guṇiā (B,C).  
<sup>14</sup> Sastri omitted this stop-sign.  
<sup>15</sup> Sastri inserted a stop-sign here.  
<sup>16</sup> Sastri inserted a stop-sign here.  
<sup>17</sup> Em. piḍṭi (B). Sastri used a stop-sign here.  
<sup>18</sup> The underlined letters are written in the A-text as conjunct letters. Sastri disjoined them in Bengali transcription.  
<sup>19</sup> Sastri omitted this stop-sign.  
<sup>20</sup> Sastri omitted this stop-sign.

[illegible]

vīramānandodaya samaye bodhicittakṣaropadeśenāvīratānandena kṛṣṇācāryasya jīnavara<sup>1</sup> svayameva sannidhānāgatyā<sup>2</sup> militamiti. . tathāca dadatipādāḥ.

yā vitirmmanasaḥ<sup>5</sup> pravṛttirapārā<sup>6</sup> vāyonniddhā<sup>7</sup> gatiḥ.

tatra svānubhavohi yasya sa punaḥ siddho mahāmudrayā . .

trīyapadena taṃ dyotayanta āhuḥ<sup>14</sup>. matiemi. matyā prajñāpāramitānubuddhyā. ṭhakuramiti saṃkleśāropitu<sup>15</sup> cittaṃ parinirvā

<sup>2</sup> Em. *sannidhānamāgatyā* (B).

<sup>3</sup> *saye* (A). Em. *samaye* (B).

<sup>4</sup> Em. *stite* (B).

<sup>5</sup> *cittirmmanasaḥ* (B).

† *parā* (B).

<sup>7</sup> Em. *vāyornniruddhā* (B).

<sup>11</sup>  $t+k$  is written in the A-text as a conjunct letter; Sastri used it as non-conjunct.

<sup>9</sup>  $t + p$  in both the cases are written as conjunct letters (A).

<sup>10</sup> Em. *sātiśaya* (B).

<sup>11</sup> Em. *kathayantammāhu* (B). Sastri omitted this stop-sign.

<sup>12</sup> Sastri omitted this *ca.*

<sup>13</sup> Em. *prahutya* (B).

<sup>14</sup> Sastri dropped this stop-sign.

15 *ropita* (B).

२०

nāropitaṃ kṛtaṃ. ataeva bhavavalaṃ bhāvagīāmaṇaṃ rūpādīviṣayaṃ. sucyagra<sup>1</sup> samagraṃ kṛtvā jitamasmābhiḥ. . tathāca nāgārjunapādāiḥ.

yena cittena te vālāḥ samsāre vandhanam gatāḥ  
yoginastena cittena sugatānām gatiṃ gatāḥ...

yoginastena cittena sugatanam gatiṃ gataṃ..  
caturthapadenātmanoyogāspadam syānuśāṃsāmāha.<sup>3</sup> bhāṇaityādi. kṛṣṇācāryohi<sup>3</sup> vadati. dāyaṃ prābhṛtāśayābhiprāyaṃ catuḥṣaṣṭhi koṣṭake nirmāṇacakra  
sthirikṛtya svacittaṃ prakṛtiprabhā(sva)rūpaṃ<sup>4</sup> grhṇāmi..12..

rāga kāmōda (.) kṛṣṇāpādānām..

*tiśaraṇa nābi kia aṭha kumārī<sup>5</sup>.  
 nia deha karuṇā śana mehelī<sup>6</sup>.. dhrn..  
 taritā bhabajaladhi jima kari māa suinā<sup>7</sup>.  
 majha<sup>8</sup> beṇi tarāṅgama<sup>9</sup> muniā.. dhrn..  
 pañca tathāgata kia keḍuāla<sup>10</sup>.  
 bāhaa kāa kāhṇila māñjāla..dhrn..  
 gandhaparasara(sa)<sup>11</sup> jaiso taiso<sup>12</sup>.  
 nīṇda bihūn<sup>13</sup> suinā<sup>14</sup> jaiso.. dhrn..  
 cia kaṇḍahāra<sup>15</sup> suṇata<sup>16</sup> māṅge.  
 calila<sup>17</sup> kāhṇa mahāsuhā sāṅge..dhrn..*

uktārthadr̥dhīkaraṇāya taiścaryā..

<sup>2</sup> *yogāspadasyānuśaṃsāhuḥ* (B).

<sup>3</sup> *hrgnācāryovahi*, with a cut-mark on va letter. (A).

<sup>4</sup> *prabhārūpam* (A). Em. *prabhāsvarūpam* (B).

<sup>5</sup> *aṭhaka māri* (B,C), *āṭhaka māri* (D), *aṭhakamāri* (E). From the commentary it seems that the words should be *atha kumāri* (A).

6 *karuṇā sūname heri* (B), *karuṇa sūna meheri* (C,D), *karuṇā sūna meheti* (E).

<sup>7</sup> *suinā* (B,C,D,E).

<sup>8</sup> *majha* (C,D).

<sup>9</sup> *tarāṅga* mai (D).

<sup>10</sup> May also be read as, *kenduāla* (A).

<sup>11</sup> *gandhaparasara* (A). *gandhaparasarasa* (C,D). In com. the word has been referred as *gandharasasparśādivikalpam*.

<sup>12</sup> *jaisō taisō* (B,C), *taisau* (E).

<sup>13</sup> *nimda bihune* (B, C), *ninda bihūnē* (E).

14 *suinā* (B,C,D).

15 *kaṇṇahāra* (B.C).

<sup>16</sup> May also be read as *sunai* (A).

17 *calilā* (D).





<sup>9</sup> *jantuh* (B).



२२ दृष्टिमानवत्कुरु। साधनोऽसंख्यया साधया वा दृष्ट्या। सत्कृत्यादि विनिरूपणं। दृष्ट्या दृष्टमदृष्टयानवप्रसङ्गात्। साधनोऽसंख्यया साधया वा दृष्ट्या। सत्कृत्यादि विनिरूपणं। दृष्ट्या दृष्टमदृष्टयानवप्रसङ्गात्। साधनोऽसंख्यया साधया वा दृष्ट्या। सत्कृत्यादि विनिरूपणं। दृष्ट्या दृष्टमदृष्टयानवप्रसङ्गात्।

22-B

dhūtikāyā madhye varṭtate. sâ eva nâuḥ sandhyābhāṣayā boddhavyā<sup>1</sup>. sadguru<sup>2</sup> ityādi vilakṣaṇa śuddhā. tatra sthitvā saḥajayānapramattāṅgī ḍombī nairātmā saṃ-sārārṇṇave yogīndra<sup>3</sup> pāraṃ karotīti...

dhruvapadena pratyayasamdarśanāt. kulābhyāsaṃ kurute. bāhatu ityādi. saḥajāśodhitaviramānandanāmārga prāpte sati khānanpānāśaktitvena bho ḍombi atmānaṃ sambo(dha)<sup>4</sup> vadati kimarthaṃ vilamva<sup>5</sup> kriyate. sadgurusambodhyena<sup>6</sup> nīrantarabhyāśena punarjīnapuraṃ mahāsukhapuraṃ atīva sannihitaṃ. evaṃ anucintyānudinam<sup>7</sup> pravāhamabhyāsaṃ kuru.

dvitīyapadenābhyāsa syānusamsāmāhuḥ. pañcetyādi pañckeḍuālamiti. prañcakramopadeśaṃ grhītvā kacchikā mañimūlaṃ gataṃ tadeva bodhicittaṃ saḥajānandena vidhṛtaṃ satvāimalyaṃ<sup>8</sup> cakrodeśena<sup>9</sup> pravāhaṃ kuru. gaganadukholakaṃ caturthābhiṣekena śīcyamānaṃ jogīndrasya kāye pānīyaṃ visayollolanaṃ viśati.

tritīya padenābhyāsa viśeṣādābhāṣa

<sup>1</sup> Sastri read the original as *boddhavyā*; and corrected as *boddhavya*. Actual reading in the A-text is *boddhavyā*.

<sup>2</sup> dg conjunct letter is written on the upper-margin (A).

<sup>3</sup> Em. *yogīndraḥ* (B).

<sup>4</sup> *sambo* (A), Em. *sambodha* (B).

<sup>5</sup> Em. *vilamvaḥ* (B).

<sup>6</sup> *sambodhyena* (B).

<sup>7</sup> *anudinam* (B).

<sup>8</sup> *sadvāimalyaṃ* (B).

<sup>9</sup> *cakrodeśena* (B).

कथमिवावसाह॥ आदिमादि। छद्मं प्रज्ञाज्ञानं सूर्यं सूर्यादयः यद्वा नैव निश्चयः। आदिमादि। छद्मं प्रज्ञाज्ञानं सूर्यं सूर्यादयः यद्वा नैव निश्चयः।  
 पतसुडनलो गहनमनवामदक्षिणमधुवसादीन्पुनश्च। दिशोऽपि सूर्यः न विवर्तमानो न ह्योपविष्टः। नो वाहनाः कार्यन्ते। छद्मं पदेन  
 कस्यममकृतान्पदामाह। कवडीयादि। यथावा ज्ञेयं वा। निरुवयदिसुवकपदितां मुक्तादि॥ छद्मं सूर्यादयः सूर्यादयः सूर्यादयः सूर्यादयः सूर्यादयः सूर्यादयः  
 प्रहिसुक्तादि। यथापविष्टया मा ज्ञेयं वा। कवडीयादि। यथावा ज्ञेयं वा। निरुवयदिसुवकपदितां मुक्तादि॥ छद्मं सूर्यादयः सूर्यादयः सूर्यादयः सूर्यादयः सूर्यादयः  
 हसन्प्रहिसुक्तादि। यथापविष्टया मा ज्ञेयं वा। कवडीयादि। यथावा ज्ञेयं वा। निरुवयदिसुवकपदितां मुक्तादि॥ छद्मं सूर्यादयः सूर्यादयः सूर्यादयः सूर्यादयः सूर्यादयः

23-A

traya nirodhamāha<sup>1</sup>. cāndetyādi. candraṃ prajñājñānaṃ sūryamutpādādvayajñānaṃ pulindaṃ sandhyābhāṣayā napuṃsakam. traya ete saṃsārasya sṛṣṭi saṃhāra kārakāḥ. sarvvadharmmānupalambha jaladhāu gacchan san vāmadakṣinamagrapaścāttiranupaśyantīti bho ḍombi svacchandena vilakṣaṇa śodhita bodhicittanāu-vāhanābhyāsaṃ kuru..

caturthapadena nāirātmadhammasya<sup>2</sup> phalānuśeṃsāmāha<sup>3</sup>. kabaḍḍiyādi. yathā vāhye pārāvāre tarayatistarakapardikāṃ<sup>4</sup> grhṇāti..tadvadgrāhyagrāhkatayā sā bhagavati ḍombināirāmatra<sup>5</sup> na pratigrhṇāti. atha paricaryāmātreṇāgrāhyatayā bhavasamudre pārāṃ karotīti. nāirātmadharmā paricayena vahiṣṣāstrābhīmā-nino ye yoginaste<sup>6</sup>pi kule śārīre bhramantīti. ajñānenāvṛtā vālā ityādi.. 14.

rāga rāmakri (.) śāntipādānāṃ..

saa sambeaṇa<sup>7</sup> sarua biārēte alakka lakkhaṇa na<sup>8</sup> jāi.

je je ujubāṭe<sup>9</sup> gelā anā

<sup>1</sup> nirodhamāhuḥ (B).

<sup>2</sup> dharmmasya (B).

<sup>3</sup> phalānuśeṃsamāhuḥ (B).

<sup>4</sup> tarapatistarakapardikāṃ (B).

<sup>5</sup> nāirātmā (B).

<sup>6</sup> yoginaste'pi (B).

<sup>7</sup> saa-sambeaṇa (E).

<sup>8</sup> na (C).

<sup>9</sup> uju bāṭe (D).

23-16

kulē kula mā hoire<sup>2</sup> mudhā<sup>3</sup> ujūbāṭa<sup>4</sup> samsārā.  
 bāla tila<sup>5</sup> eku bāñka<sup>6</sup> na bhalaka rājapatha kaṇḍhārā<sup>7</sup> . . dhrū . .  
 māmohā samudāre<sup>8</sup> anta na bujhasi thāhā.  
 age<sup>9</sup> nāba na bhelā disaa bhanti na puchasi<sup>10</sup> nāhā . . dhrū  
 sunā pāntara<sup>11</sup> uha na disai<sup>12</sup> bhānti na bāsasi jānti<sup>13</sup>.  
 eṣā<sup>14</sup> aṭha<sup>15</sup> mahāsiddhi sijhae<sup>16</sup> ujūbāṭa<sup>17</sup> jāante . . dhrū . .  
 bāma dāhiṇa do bāṭa chāḍi<sup>18</sup> sānti<sup>19</sup> bulatheu<sup>20</sup> samkeliu.  
 ghāta na gumā khadatadi no<sup>21</sup> hoi ākhi buja bāṭa jāiu . . dhrū . .

nirbhara paramānanda mudito hi śāntistamevārthaṃ dyotayati. saasambeiṇa ityādi. samyak pavijalaja samyoge svasamvedanānubhava svarupeṇa siddhācāryohi śāntiḥ. alakṣa<sup>22</sup> lakṣanādi vicāraṃ vikalpyaṃ na gacchatīti. ye ye pyatītā<sup>23</sup> yogīndrāḥ. etadviramānandāvadhūtīmārgavareṇa gattāstēpyanāvartite<sup>24</sup> mahāsu-khacakra śarasi(ja)<sup>25</sup> vane lagnāḥ. tathācar rati

<sup>13</sup> *jānte* (B,C), *jāante* (D).

25 *śarasi* (A). Em. *śarasiḥ* (B).









[illegible]

**25-B**

*kobi<sup>1</sup> na dekhi...dhrū...*

*khararabikirana*<sup>2</sup> *samtāpe*<sup>3</sup> *re gaanāṅgaṇa*<sup>4</sup> *gai paiṭhā*

*bhananti mahittā<sup>5</sup> mai ethu budante kimpī na dīthā<sup>6</sup>..dhrū..*

jñānapānapramattohi siddhācārya mahīdharah, cittagajendra sandhyayā tamevārtham pratipādayati<sup>7</sup>. pāṭatrayaṃ kāyānandādikaṃ tamabhedopacāreṇa grhītvā jñānapānamadireṇa lagnaḥ. tathāca kāyaṃkāyākāreṇa cittam cittākāreṇa kāyaṃ cittam vākpratyāhāreṇa ityuktaṃ. . guhya<sup>8</sup> samāje. . tatrastha jñānamadhu-  
pāneṇa pramatta siddhācārya mahīdharasya cittagajendraḥ. . anāhatamiti śūnyatāśavdaṃ. kamaṇa bhayaṇakaṃ. śūnyatānādaṃ śrutvāṃ kanthagarjjanam karoti.  
tamanāhataṃ śavdaṃ śrutvā saṃsāra bhyamkarā'gantuka skandhakleśādayo mārā bhagnāḥ. tathāca rativajre. .

mantraprayogamaṇḍalam yena bhagnam mahāvalam

mārasainyaṃ mahāghoraṃ śākya siṃhādibhirbuddhāiḥ . ḥ

dhruvapadena tasya nirbharānanda pramodaṃ prakāṣayati.. mātela i

<sup>1</sup> *kobi* (B,C).

2 *bikihana* (C).

3 *saṁtāpē* (B, C).

<sup>4</sup> *gaana-gaṅgā* (D).

<sup>5</sup> *mahiā* (C), *mahindā* (E).

6 *dīṭhā* (D).

<sup>7</sup> Sastri dropped this stop-sign.

<sup>8</sup> *gupta* (B).

सादि। स एव प्रमत्तादिभिर्गतेषु च दृष्टं सूर्यदिवा वा विविक्तं यानि सा गगानोपदेशं कृत्यानि तदापदेशं मृहीका गृहीतमिति सप्तमं प्रमत्तं निरन्तरं हि  
 यपदनं न वदन्ति यद्वादि। पापपुण्यादि। पापपुण्यादि। सप्तमं प्रमत्तं निरन्तरं हि  
 न प्रविशन्ति मनसो वृत्तिमन्त्रादिनिर्वाणमन्त्रादिनां न  
 सादि। स एव प्रमत्तादिभिर्गतेषु च दृष्टं सूर्यदिवा वा विविक्तं यानि सा गगानोपदेशं कृत्यानि तदापदेशं मृहीका गृहीतमिति सप्तमं प्रमत्तं निरन्तरं हि  
 विषयानां नायकत्वं न स एव प्रमत्तादिभिर्गतेषु च दृष्टं सूर्यदिवा वा विविक्तं यानि सा गगानोपदेशं कृत्यानि तदापदेशं मृहीका गृहीतमिति सप्तमं प्रमत्तं निरन्तरं हि

26-A

tyādi. sa eva pramatto hi cittagajendraḥ. candrasūrya divārātri vikalpaṃ gholaitvā gaganopadeśa caturthānandopadeśaṃ grhītvā gacchatīti mahāsukhasarasi niran-  
taraṃ<sup>1</sup>(.)

dvitīyapadena tamevārthadyotayati. pāpapuṇyetyādi. pāpapuṇyāu saṃsārapāśodvāu<sup>2</sup> khaṇḍayitvā<sup>3</sup> khaṃbheti. <sup>4</sup> avidyāstambhaṃ mardayitvā..<sup>5</sup> gaganataketi.  
anāhataśavdena preritaḥ san sa eva cittagajendro. nirvāṇasarovaraṃ gataḥ.. tathāca kṛṣṇācāryaḥ.. khitijaletyādi.

trtīyapadena svacittasyādvaidhikāratāmāha<sup>6</sup>. mahārasetyādi. bhāvābhāvayorāikyam mahāsukhasaṃ tena pānena pramattaḥ san tribhuvanasya<sup>7</sup> graho-  
pekṣaṃ karoti. bhāvābhāva grāhyādi vikalpaṃ karoti. ataeva pañca viśayānāṃ nāyakatvena sa eva ṣaṣṭho mahāvajradharaḥ. punaḥ kleśaṃ-bipakṣakāriṇannapaśyati.  
caturtha padena nirvikalpaṃ pratipāśa'dayati<sup>8</sup>.. khararabītyādi.. mahāsukha

<sup>1</sup> Sastri used a stop-sign here.

<sup>2</sup> saṃsārapāśāu dvāu (B).

<sup>3</sup> Sastri used a stop-sign here.

<sup>4</sup> Sastri dropped this stop-sign.

<sup>5</sup> marddayitvā (B).

<sup>6</sup> Sastri dropped this stop-sign.

<sup>7</sup> tribhūmanasya (A), tribhuvanasya (B).

<sup>8</sup> prakāśadayati, with cutmark only on *kā* and *tipā* incerted on the lower margin (A); obviously the word should be read as, *pratipādayati*.



[illegible]

sūryābhāṣaṃ tuṃ vinā<sup>1</sup>kāramutprekṣya candrābhāṣena tantrikāñca. viśayackrī avadhūtikayā saha cikīrṣya. anāhata daṇḍikāyāṃ lagāvayitvā bho sakhi nāirātamaī<sup>2</sup> biṇāpādā biṇādvāreṇa śrīheruketyakṣara catuṣṭayārthamanāhataṃ<sup>3</sup>ghoṣayanti. ataeva śūnyatādvānīti. sandhyā bhāṣayā prabhāsvaramanāhatarūpaṃ<sup>4</sup>. sa eva bhavavilasati na bhavavandho bhavati. . tathāca śrīhevajre. . vadhyam<sup>5</sup> te bhāvavandhetyādi. tathā<sup>6</sup> caryāntaram

jeba biloara bândhana bijoira melănă...

dvitiya padena tamevārtham draḍhayanti. . ālityādi. ālikāli varṇnā'kṣarāṇām madhye sārākṣama kāraṇ. . tathācā nāmasaṅgītyām. akāraḥ sarvavarṇnāgro iti<sup>7</sup> tamakṣarasvarūpaṁ pratītya tenāgrahavarasya cittarājasya sandhirdoṣacchidraguṇitvāt. ta eva pādāḥ<sup>8</sup> tamevārtham śavdadvāreṇa pratipādayanti. tathācāgamah. sthulam śavdamayaṁ prāhuḥ sūksmaṁ ci. . . .

<sup>1</sup> *nā* is overwritten on *jha* (A).

<sup>3</sup> *catuṣṭayāsyaḥśarāṭam*, with cut-mark on *syā* and written *riḥamanāha* on the upper margin (A). *catuṣṭayārthamanāḥam* (B).

<sup>4</sup> Sastri dropped this stop-sign.

<sup>5</sup> *vandhyate*, with a cut-mark on the compound letter *ndhya*, and inserted *dhyam* on the upper margin (A).

<sup>6</sup> *tathāca* (B).

<sup>7</sup> Sastri used a stop-sign here.

<sup>8</sup> Em. *Pādā* (B).





॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥  
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 ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥

28-A

rāga gauḍā (.) kṛṣṇabajrapādānām..  
 tiṇī<sup>1</sup> bhuṇa mai bāhā helē.  
 hāu suteli mahāsuha liḍḍē<sup>2</sup>..dhru..  
 kaisaṇi hālo ḍombi tohori bhābhariālī<sup>3</sup>.  
 ante kuliṇajana mājhē kābālī..dhru..  
 tāi lo ḍombi saala biṭaliu.<sup>4</sup>  
 kāja ṇa<sup>5</sup> kāraṇa saṣahara ṭāliu..dhru..  
 ke'he' (ho)<sup>6</sup> keho tohore biruā bolai.  
 bidujana loa tore kaṇṭha ṇa melai<sup>7</sup>..dhru..  
 kāhṇe gāi tu kāmācāṇḍālī  
 ḍombi ta<sup>8</sup> āgali ṇāhi cihāli<sup>9</sup>..dhru

tamebartha paramārthāya saṁvṛti satyārthāvagame kṛṣṇācāryaḥ.pādāḥ<sup>10</sup>.. ḍombi sandhyayā praadayti.. tinityādi. mayā kṛṣṇācāryeṇa vajra-  
 nitābhisamgāt<sup>11</sup> tribhuvanaṁ kāyavakcittam<sup>12</sup>. tasya ṣaṣṭhya'ttara<sup>13</sup>sata prakrtidoṣo'vahelayā vādhitāḥ. ataevāhṁ suptaḥ..lilemiti<sup>14</sup>. krīḍayā yoganidrāṅgataḥ.  
 nāirātmadharmāvagamāt.

dhruvapadenā parīsuddhā'vadhūtīkāmapagamayati.. kaisanītyādi. bharbhariālīkāṁ<sup>15</sup> asadāropeṇa bho ḍombini pariśu..

<sup>1</sup> tiṇī (D).

<sup>2</sup> mahāsuhalīle (B), mahāsuha lile (C), mahāsuha-lile (D), mahāsuha-lide (E)  
mahāsuha-lile (E).

<sup>3</sup> bhābhari-ālī (C).

<sup>4</sup> bi ṭāliu (C), biṭāliu (D).

<sup>5</sup> kājaṇa (B,C).

<sup>6</sup> keho (B,C,D).

<sup>7</sup> na melai (C,D).

<sup>8</sup> ḍombi ta (B), ḍombīta (C), ḍombi to (D).

<sup>9</sup> cchīṇālī (B,C,E).

<sup>10</sup> Em. kṛṣṇācāryapādāḥ (B).

<sup>11</sup> vajravanitābhiṣvasaṅgat (B). In the A-text, the last letter of this word is written as a  
conjunct with the first of the following word, as ttrī.

<sup>12</sup> kāyavākittam (B). In the A-text k+c is written as conjunct letter.

<sup>13</sup> ṣaṣṭyuttara (B).

<sup>14</sup> Sastri dropped this stop-sign.

<sup>15</sup> bharbhariālīkā (B).





22

utuke kia anutu<sup>1</sup> dhāma . dhru.  
 ahinipi<sup>2</sup> suraa pasamge jāa<sup>3</sup>.  
 joinijāle<sup>4</sup> raen<sup>5</sup> pohāa<sup>6</sup> . . dhru . .  
 dombiera<sup>7</sup> sāge<sup>8</sup> jo joi raitto . .  
 khanaha nā<sup>9</sup> chāḍaa sahaja unmattuo<sup>10</sup> . . dhru.

dvitiyapadena ḍombi vivāhaphalamāho ḍombītyādi. . saiva ḍombī vāyurupā tasyā gamanadvārasya vivāhamiti. bhaṅgaṃ kṛtvā jayamiti. . utpādabhaṅgā-  
didosā nāsitāḥ. atacva jāutakenākṣai<sup>15</sup> nānuttaradharma sākṣya. .

15 *kleše* (B).



३० हातं गतं वति मनः सुदीप्तादि ॥ १९ ॥ वागवदमश्रीजकुर्वी पावना ॥ हां निरामी यमन दुःखावा ॥ मासव विगाया ॥ रुचन नृप ॥ ३०  
 मनः गतं वति मनः सुदीप्तादि ॥ १९ ॥ वागवदमश्रीजकुर्वी पावना ॥ हां निरामी यमन दुःखावा ॥ मासव विगाया ॥ रुचन नृप ॥ ३०  
 मनः गतं वति मनः सुदीप्तादि ॥ १९ ॥ वागवदमश्रीजकुर्वी पावना ॥ हां निरामी यमन दुःखावा ॥ मासव विगाया ॥ रुचन नृप ॥ ३०

30-B

bhāvam gata<sup>1</sup>vati manasyandītyādi<sup>2</sup>.. 19..

rāga paṭamañjari (.) kukkuripādānāp..  
 hāu nirāsi khamāṇa bhatāre<sup>3</sup>  
 mohora bigoā kahāṇa na jāi.. dhru..  
 pheṭaliu<sup>4</sup> go māe<sup>5</sup> antauḍi cāhi.  
 jā ethu 'bā' (cā)hāma<sup>6</sup> so ethu nāhi.. dhru..  
 pahila<sup>7</sup> biāṇa mora bāsanapūḍa<sup>8</sup>.  
 nāḍi biāṇante seba<sup>9</sup> bāpūḍa<sup>10</sup>.. dhru..  
 jāṇa jāubāṇa<sup>11</sup> mora<sup>12</sup> bhailesi parā.  
 mūla nakhali<sup>13</sup> bāpa saṃghārā..  
 bhaṇathi kukkuripā e bhaba<sup>14</sup> thirā  
 jo ethu bujhai<sup>15</sup> so ethu birā.. dhru..

prajñāpāramitārthāmrta pānaparituṣṭāhi kukkuripādāḥ.. tamevārthamātmani bhagavatīnāirātmā-yoginīmadhimucya vadanti.. hāu nirāsiyādi. ahaṃ bha-  
 gavati nāirātmānirāsā. āsaṅgarahitā. khamāṇeti sarvvaśūnyam manahsvāmī asya suratābhisvaṅgena<sup>16</sup> mama viśiṣṭa saṃyogākṣarasukhānubhava<sup>17</sup> kasminnapi  
 kathāvedyo na bhavatīti tathāca sarahapādāḥ..

ko pattijjai kasu kahami

<sup>1</sup> gataṃ with cut-mark on ṃ (A).

<sup>2</sup> manasyandītyādi (B).

<sup>3</sup> khamāṇabhatāre (B,C), khamāṇa-bhatāri (D).

<sup>4</sup> pheṭalesi (C), pheṭiliu (D)

<sup>5</sup> māi (D).

<sup>6</sup> bāhāma (B,E), cāhāma (C), cāhama (D).

<sup>7</sup> pahile (D).

<sup>8</sup> bāsana pūḍā (C,D), bāsanayūḍa (E).

<sup>9</sup> sea (D).

<sup>10</sup> bāyūḍa (E).

<sup>11</sup> Em. jā ṇa jāubāṇa (C).

<sup>12</sup> May also be read as māra (A).

<sup>13</sup> mā nikhali (D).

<sup>14</sup> kukkuripā e bhaba (B,C,E) kakkaripāe bhaba (D).

<sup>15</sup> bujhai (C,D).

<sup>16</sup> Em. suratābhisvaṅgeṇa (B).

<sup>17</sup> sukhānubhavaḥ (B).



[illegible]**WGA**

tathāca śrīhevajre. tīradvayaṃ bhavet ghaṇṭām.. sa tena hetunā biṣayamaṇḍalopasaṃhārakṛtaṃ navayovanamiti<sup>1</sup>. tatprabhāvāt dvātrīṃśallakṣaṇa byñjanaśīti mahāvajradhara śārīrasundaro bhutośi<sup>2</sup> bhoḥ kayāvajra sādhumetat. svayamātmānam sambodhya vadatīti.

*rāga barāḍī (.) bhusukupādānām*

<sup>1</sup> *navaj āvanamiti* (B).

<sup>3</sup> Em. *nāvagatam* (B).

<sup>5</sup> *āndhārī* (D).

*T. acara* (C).

<sup>9</sup> *kārai* (D).

11 *mūsā* (D).

<sup>12</sup> *jenā* (C).

13 *tutai* (D).

<sup>14</sup> *abaṇā-gabaṇā* (C,E).

<sup>15</sup> *bhaba bindāraa* (B,C), *bhaba mindārai* (D).

16 *mūsā* (D).

17 *khaṇai gāto* (D).

10 *mūsā* (D).





[illegible]

32-E

vala rasapūrṇṇāmvaratale.

sphuṭannānakārai rūpa citaśametāntargatai-

ridaṃ tantrāi(ru)ktaṃ<sup>1</sup> layamiva gataṃ bhāti manasiḥ..

dvitīyapadēna mūṣakacittasya vyavahāronuvantya<sup>2</sup>. bhavetyādi. . bhavatīti kṛtvā bhavaṃ svakāyaṃ vidārayati<sup>3</sup>. prakṛti cāñcalyatayā sa evañcittam mūṣakoanyathā<sup>4</sup> bhāvaṃ kurute. gatīti tiryagnarakādi<sup>5</sup> durgatipātañca. svayamevotpādayati. ataścittamūṣakasya prakṛtidoṣamākalayya bho jogin prasādāptopadeśēna tasya bhāvāropanaṃ na karisyasīti.

trītiyapadena tasya svarupamāha. kāletyādi. samvṛtti bodhicittam dunāśakatvena sa eva cittamūśakaḥ kālah<sup>6</sup>. tasya piṇḍagrāhanubhede vicāreṇa bho yogin varṇṇopalambhopadesaṃ<sup>7</sup> na vidyate. gaganamiti<sup>8</sup>. gurusampradāyāt mahāsukhākamalavanaṃ gatvā punarāgatya paramārthabodhicittamadhupānāsvādaṃ karoti. tathāca paradarśane. minanā..

<sup>1</sup> *tantrāṅktaṃ* (A). Em. *tantrāṅrūktaṃ* (B).

<sup>2</sup> *vyavahāra'nuvarṇṇyate* (B).

<sup>3</sup> Sastri dropped this stop sign.

<sup>4</sup> *mūṣakonyathā* (B).

5 *tiryyaṇ narakādi* (B).

<sup>6</sup> Sastri dropped this stop sign.

<sup>7</sup> *desem'* with cut-mark on *e* diacritic of *s* (A).

<sup>8</sup> Sastri dropped this stop-sign.

॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥  
 ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥

33-A

thah.

kahanpti<sup>1</sup> guru paramārthera bāṭa  
 karmmakuraṅga samādhika pāṭa.  
 kamala bikasila<sup>2</sup> kahiha ṇa jamarā  
 kamala madhu<sup>3</sup> pibibi dhoke na bhamarā..

caturthapadena vajraguru mähātmya-māha. tāva setyādi. cittamuṣakoyam<sup>4</sup> tāvadeva mohamānenonnato bhavati. yāvat sadguruvacanayantrasannidhānam na  
 bhavati. bho yogin. tasmadgurau<sup>5</sup> prapīdhānamārabhyatāmiti. tathāca sarahapādāḥ. yasya prasādakiraṇairityādi.

pañcamapadena cittamūṣakas ya svarupamāha. yavemityādi. yasmīnsamaye sahañānanda cittamūṣakasyācārah. ahamiti pratyāropayatā trutyati. tasminsamaye  
 saṁsārabandhanam tasya. sphaṭamiti. tathācāgamah.

saṁsāro<sup>6</sup> na tatvatantanubhūtam bandhasyācātrāivakā..  
 bandho yatra na yāti kācit<sup>7</sup> tathā muktasya muktakriyaḥ.  
 mithyāropakṛtotha<sup>8</sup> rajjubhuja gacchāyāpīśācabhramo<sup>9</sup>.  
 mā kifcit tyāja mā grhāṇa bilasasve sto<sup>10</sup> yathāva

<sup>1</sup> kahanpti (B).

<sup>2</sup> bikasila, with a cut-mark on the medial la (A).

<sup>3</sup> madhye, with a cut-mark, and dhu written on the upper-margin, just above the letter  
dhye (A).

<sup>4</sup> cittamuṣako'yam (B).

<sup>5</sup> tasmāt gundū (B).

<sup>6</sup> saṁsāro'sti (B).

<sup>7</sup> Em. yāti kācid (B).

<sup>8</sup> kṛto'tha (B).

<sup>9</sup> bhrūro, with mo written on the lower margin, just below the letter ro (A).

<sup>10</sup> stho (B).



34-A

t padādibhaṅgaṃ<sup>1</sup> kidṛgaṃ<sup>2</sup> bhavaritī na yānīmaḥ. tathāca ekaślokā bha'va'gavati<sup>3</sup>.

utpādashthitibhaṅgadoṣarahitāmityādi..

dvitiyapadena utpādasvarūpamāhuḥ. jaiso ityādi. sarvvanāirātmyāvagamena<sup>4</sup> kasyotpādovidyate. bho yogīndrāḥ. svayamevātmānam saṃbodhya vadanti. yasyaotpādo nāsti tasya bhaṅgopina drśyate..tathācādvayasiddhāu..

yasya svabhāvo notpattirvvināśo nāiva drśyate.

tatjñānamadvayannāma<sup>5</sup> sarvasaṃkalpavarjitaṃ..

ataeva jīvitā<sup>6</sup> puruṣeṇa saṃbhavāhavana<sup>7</sup> saha bhedopalambhe<sup>8</sup> nāstīti. tathāca sūtake..

supta prabuddhe tu na canyabhedāḥ saṃkalpayet svapnaphalābhilāṣī..

trtiyapadena svayamevānusaṃsāmāhuḥ.. yasminmaraṇādi bhaya. śvā vidyate<sup>9</sup>. sopi<sup>10</sup> yogī rasāyane vividhādi kalpyaprayogaṃ karoti. vayaṃ punarmma-  
raṇādi<sup>11</sup> bhaye niḥśaṃka nirvikalpa rupāḥ.

catu

<sup>1</sup> padādi bhaṅgaṃ (B).

<sup>2</sup> kidṛgaṃ (B).

<sup>3</sup> bhavagavati (A), Em. bhagavati (B).

<sup>4</sup> sarve nāirātmyāvagamena (B).

<sup>5</sup> tajjñānamadvayannāma (B).

<sup>6</sup> Em. jīvatā (B).

<sup>7</sup> sambhavāhavana (B).

<sup>8</sup> Em. bhedopalambho (B).

<sup>9</sup> bhayamvā vidyate (B).

<sup>10</sup> so'pi (B).

<sup>11</sup> punaḥ maraṇādi (B).

rthapadena punarapyanusamsāmāhuḥ<sup>1</sup>. ye ye ityādi. ye ye vālayoginaḥ. jambudvīpa<sup>2</sup> mahāsthāne sacarācare bhramanti. athavā mantro<sup>3</sup>śadhyādiśaktyā tridaśaṃ devālayaṃ<sup>4</sup> gacchati<sup>5</sup>. tepi gurumārgālavdhatvādamaratvaṃ na prāpnuvanti. vayamapyacchedyābhedyarūpā..

pañca(ma)padena<sup>6</sup> vartmāmāhātyamāhuḥ<sup>7</sup>. jāmetyādi. kartṭkarmavihinasya yogīndrasya janmanā karma kiṃ bhavati. karmmaṇā vā utpādaśca. ataeva sarahapādāḥ svābhiprāyaṃ vadanti paramārthavidyogināmacintyo hi. 22<sup>8</sup>.

rāga baḍḍāḍi. .bhusukupādānām  
jai tumhe<sup>9</sup> busuku<sup>10</sup> ahei<sup>11</sup> jāibe<sup>12</sup>  
mārihasi<sup>13</sup> pañcajanā<sup>14</sup>  
nalanibana<sup>15</sup> paisante<sup>16</sup> hohisi ekumaṇā. .dhru.  
jibante bhelā<sup>17</sup> bihaṇi maela<sup>18</sup> ṇaṇi<sup>19</sup>(.)  
haṇabiṇu māṇse<sup>20</sup> bhusuku padmabana<sup>21</sup> paisahini<sup>22</sup>. .dhru.  
māḍjāla pasariu re<sup>23</sup> bādhehi<sup>24</sup> māḍhariṇi<sup>25</sup>.  
sadguru bohē<sup>26</sup> bujhi re kāsū kadini<sup>27</sup>

<sup>1</sup> punarapyasu śamsāmāhuḥ (B).

<sup>2</sup> jambudvīpa, with bu written on the upper margin, just before dvi (A).

<sup>3</sup> mantrāḥ (B).

<sup>4</sup> This portion being indistinct in the text-A, Sastri's reading has been followed.

<sup>5</sup> Em. gacchanti (B).

<sup>6</sup> pañcapadena (A). Em. pañcamapadena (B).

<sup>7</sup> Em. vartmamāhātyamāhuḥ (B).

<sup>8</sup> Following the first 2, there is a full-stop with a cut-mark on it, and the second digit 2, is written on the next line (A).

<sup>9</sup> tumbhe (E).

<sup>10</sup> bhusuku (B,C,E). Sahidullah has dropped this word.

<sup>11</sup> aheri (C,D,E).

<sup>12</sup> jāiba (D).

<sup>13</sup> māriha se (E). In the A-text the scribe first wrote se, and then changed it to si.

<sup>14</sup> pañca janā (D).

<sup>15</sup> naliṇi bana (D).

<sup>16</sup> pāsante (D).

<sup>17</sup> In the A-text this portion is indistinct. Sastri's reading has been followed here.

<sup>18</sup> jibante bhailā (D).

<sup>19</sup> bihāṇi maila (D).

<sup>20</sup> ṇaṇi (C, D).

<sup>21</sup> haṇabiṇu māse (B), gahaṇabiṇu māse (C), biṇu māse (D).

<sup>22</sup> pā gharea ṇa (D).

<sup>23</sup> paisahili (C).

<sup>24</sup> pasari ūre (B), pasariu re (C,D,E).

<sup>25</sup> bādhehi (C).

<sup>26</sup> māḍ hariṇi (D).

<sup>27</sup> sadguru-bohē (E).

<sup>28</sup> kadini (B, E), kahini (C), kahāni (D).

श्रीदिनः सती माहा गणकन्या दिवसकृद्वल्लिखितं श्रीश्यावा प्राणाया प्रकाशायामकविकृत्यममरुतं विकृत्या प्रदिमानकमिति मरुदप्रदिक्तः  
 कुरुवमहदित्वा सति हंसकुरुवाकविनी नना विगवीदिह सहावाकवग्रहकाऽयिरुहमवकनिगमयोऽहमकुरुकमादिमिहिकुरु  
 पदेनया गिनवसमासाहा वगमणीकादि। सर्ववमी प्रकृति प्रकाशवावगमाहायुवदिह नप्रमकुमेवप्रकृतिपद्विपुहावपुष्पा निगमका  
 मिन। वरुणमणी निगकपा मया कुरु पादेन प्रोप्रा। मरु वरुणमाकाहमाहाकि युक्तमुगववेविपुक्तममरु। कीदिहादिवसी विनायक  
 कुरुवाकजा म्। दिगकथाहमवकवाका म्। मयी मा निगदि। २५। गगनीवरीत्या विनायकी। हुना वलिपुनि श्रीसुवश्रि श्रीसुवला वलिपुलिवरुसेन

39-A<sup>1</sup>

tīti sāmagrīmāha. anahā ityādi. vemakaṭaraṇeti saṃdhyāyā prāṇāpāṇam prajñopāyātmakam vātadvaya<sup>2</sup> anāhatam parikalpyā pratimāṇakamiti. sahaja praticchanda-  
kam tadeva saṃvrti bodhicittam sadguru vākya vihinena. veṇavīti tasya bhāvābhāvagraham toḍayitvā kamalakuliśasamyoga dr̥ḍhamabhedyā kṛtasmābhiriti<sup>3</sup>.

caturthapadena yoginyanusamśāmāha. vathāmaṇītyādi. sarvva dharmmaprakṛtiprabhāsavarāvagamāt. yuvatijanaprasaṅge sāiba prakṛtipariśuddhāvadhūtikā  
nāirātmayoginī. baiṭhāmaṇīti nityarūpā mayā tantrīpādēna prāpte<sup>5</sup>. ataeva tat prasādāt<sup>6</sup> mohābhiṣvaṅga sūtravandhāirviyuktaḥ san. tamtrīti jātīdharma bihāya<sup>7</sup>  
vajradharo bhuto'smīti<sup>8</sup>. tathāca sarahapādāḥ. sa śrīmānityādi. 25..

rāga śībari śāntipādānam..

tulā dhuṇi dhuṇi āsure<sup>9</sup> āsu

āsu dhuṇi dhuṇi nirabara<sup>10</sup> sesu

<sup>1</sup> 35-A to 38-A Mss. are missing.

<sup>2</sup> Em. vātadvayaṃ (B).

<sup>3</sup> Em. dr̥ḍham abhedyaṃ kṛtasmābhiriti (B).

<sup>4</sup> vaiṭhāmanīti (B).

<sup>5</sup> Em. prāptā (B).

<sup>6</sup> prāsādāt, with cut-mark en ā diacritic, of prā (A).

<sup>7</sup> Em. jātīdharmān vihāya (B).

<sup>8</sup> bhūto'smīti (B).

<sup>9</sup> āsu re (E).

<sup>10</sup> nirababa (D).







४०. ॐ नमो भगवते वासुदेवाय ॥ कथां द्विकल्पे । आत्मना ह्येतत्पुण्यं कुरुष्व पर्वतपुत्र ॥ २५ ॥ आत्मना ह्येतत्पुण्यं कुरुष्व पर्वतपुत्र ॥ २५ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ कथां द्विकल्पे । आत्मना ह्येतत्पुण्यं कुरुष्व पर्वतपुत्र ॥ २५ ॥ आत्मना ह्येतत्पुण्यं कुरुष्व पर्वतपुत्र ॥ २५ ॥  
 ॐ नमो भगवते वासुदेवाय ॥ कथां द्विकल्पे । आत्मना ह्येतत्पुण्यं कुरुष्व पर्वतपुत्र ॥ २५ ॥ आत्मना ह्येतत्पुण्यं कुरुष्व पर्वतपुत्र ॥ २५ ॥

40-B

papaṃnā<sup>1</sup> sadguruprasādādanuttara padam svayaṃ jñāyate.. tathāca dvikalpe. atmanā jñāyate puṇyāt guruparvopascvayāḥ<sup>2</sup>.. 26..

rāga kāmōda (.) bhusukupādānām..  
 adharāṭi<sup>3</sup> bhara kamala bikasau<sup>4</sup>.  
 batisa yoini<sup>5</sup> tasu aṅga uhlasu<sup>6</sup>..dhru..  
 cālīu<sup>7</sup> ṣaṣahara<sup>8</sup> māge abadhni.  
 raanahu<sup>9</sup> sahaḥ<sup>10</sup> kahei..  
 cālīa ṣaṣahara<sup>11</sup> gau nibāṇ<sup>12</sup>..  
 kamalini kamala bahai paṇāl<sup>13</sup>..  
 biramānanda bilakṣaṇa<sup>14</sup> sudha<sup>15</sup>..  
 jo ethu bujhai so ethu budha<sup>16</sup>..dhru..  
 bhusuku bhaṇai mai bujhia mel<sup>17</sup>..  
 sahaḥjānanda mahāsuha līl<sup>18</sup>..dhru..

tamebārtham sahaḥjānanda rasapūrṇaṇohi bhusuku sidhācāryaḥ pratipādayati.. adharāṭīyādi. tatra sekapaṭaloktavidhānāt ardharāṭrāu caturthī sandhyāyām prajñājñānābhiṣeka dānasamayē vajrasūryaraśminā kamalaṃ usñīṣakamalaṃ bikasitaṃ mama. tasminsamayē dvātriṃ(sa)<sup>18</sup>

<sup>1</sup> papaṃnā (B).

<sup>2</sup> guruparvopasevā (B).

<sup>3</sup> adharāṭi (D).

<sup>4</sup> bikasiu (C), bikāsau (D).

<sup>5</sup> joini (B,D), joini (C).

<sup>6</sup> uhlasu (B,E), ullasiu (D).

<sup>7</sup> cālīa (D), cālīu (C).

<sup>8</sup> saṣahara (C,D).

<sup>9</sup> raanahu (B,D), raanaphu (E), Bagchi read raṇa hu and emended as, raṇa pabhāhu (C).

<sup>10</sup> sahaḥ (C,D).

<sup>11</sup> saṣahara (C,D).

<sup>12</sup> nibāṇe (C), nibāṇ (D).

<sup>13</sup> bilakkhaṇa (D).

<sup>14</sup> sūdha (D).

<sup>15</sup> būdha (D).

<sup>16</sup> mele (C,D).

<sup>17</sup> There is a superfluous *e* diacritic preceding the word līl (A). mel (B,E), mele (C,D).

<sup>18</sup> The word covering two pages is dvātriṃśadyoginīti (A); apparently the correct word should be dvātriṃśadyoginīti (B).

घाघिनीहि शक्तिं प्रसादि सत्त्वात् त्रिभुवनाननमार ममाश्रयधृमी। अत्रेण सुखं न पादिकात्वा हृद्यारुह्य अत्र प्रवृत्तिं प्रनामान्मदिसिद्धा कृतात्मा-  
 र्जिहृद्य। कुवण्णन सह गुरु प्रकाशमाहात्म्यिकात्मेन कुरुमा समुहवत्वात् त्रिभुवन्त्रयधृमीमासीन्मदुक्ति-युवकं ठी सत्त्वं व-  
 न कुरुवत् प्रकाशसमपि सुरुजन दं कथयति। अथाठ सवत्पादिका। त्रिभुवाभारमिष्टादि। द्वितीयपदमरुमेवाववदति। ताति प्र-  
 तादिगणकत्वादित्वात् त्रिभुमवधृमीमासीन्मदुक्ति-युवकं ठी सत्त्वं व-  
 श्रयत्वेन सत्त्वात् त्रिभुवाभारमिष्टादि। द्वितीयपदमरुमेवाववदति। ताति प्र-  
 त्तममिष्टात् त्रिभुमवधृमीमासीन्मदुक्ति-युवकं ठी सत्त्वं व-

**41-A**

dyoginīti dvātriṃśannāḍikā bodhicittavahā lalanārasanā avadhūti .abhedya<sup>1</sup> sūkṣmarupādikā boddhavya<sup>2</sup> tatrasthāne sravaṃti, tāsāmāndādī saṃdohenāṅgo-  
hṇāsambhūt<sup>3</sup>

dhruvapadena satguruprabhāvamāha. tasminkale<sup>4</sup> tena hetunā sasahara bodhicittacandraḥ. abadhūtimārgeṇa vajraśikharaṅgataḥ<sup>5</sup> sadgurubacanatatvaratna  
prabhāvāt sa mayi sahajānandam kathayati. . .tathāca sarahapādāḥ. citte śāśa(ha)ramityādi<sup>6</sup>.

dvitiyapadena tamevārthaṃ vadati. cālia ityādi. śaśaharo hi bodhicittamavadhūtimārgena yatpracalitaṃ sa eva gurusampradāyādvajraśikharāgre nivāpaṃ<sup>7</sup>, prabhāsvaraṃ gataṃ. kamalarasaṃ mahāsukha<sup>8</sup> rasarpasyāstīti kamalini sālvaprakṛti pariśuddhāvadhūtikā nairātmyā kamalarasaṃ tameva bodhicitta mahāsukha<sup>8</sup>. rasena kāyavajraṃ prāṇayitvā mahāsukhacakoddeśaṃ<sup>9</sup> vahaṭīti. . tathāca kṛṣṇācāryapādāḥ. paha vahante nāmara vandhanetyādi.

trtiyapadena tamevā

<sup>1</sup> Em. *abhedyāḥ* (B).

<sup>2</sup> *bodhavyāḥ* (B), Sastri used a stop-sign here.

<sup>3</sup> Em. *tāsām ānandādisandohenāṅgaḥnā sobhūt* (B).

<sup>4</sup> *tasmin kāle* (B).

<sup>6</sup> Sastri used a stop-sign here.

<sup>6</sup> śāsaramityādi (A), Em. śāśaharamityādi (B).

<sup>1</sup> *nirvvaṇam* (B).

<sup>8</sup> This portion, indicated by tick-mark is written on the lower margin. The handwriting is quite different; script seems to be old Newari (A).

<sup>9</sup> *cakroddeśam* (B).





पक्षविकल्पयंस्वरूपनामवाच्यमपविधानमर्तकारं कुरु। गुह्यमिष्टावाप्यंकागठकेनमुद्रमाविकल्पितं। पदस्थानवपदनाम  
 ४२ दं वाच्यं यद्विधीयते। यपदनामसंस्वरूपमाकाशमरुका  
 क्षापायमनकामुतीति। आनदादिविकल्पमाकाशमरुका  
 कुरु। आनदादिसंस्वरूपमाकाशमरुका। यपदनामसंस्वरूपमाकाशमरुका  
 विनामामानेनमुद्रादिवच्यं। विधीयते। कुरु। यपदनामसंस्वरूपमाकाशमरुका

42-B

pakṣavikalpyarūpaṃ svarūpeṇādhivāsyā tayā paridhānamalankāraṃ kṛtaṃ. guṇjati<sup>1</sup> grīvāyāṃ sambhogacakre guhyamantramāvikēpi<sup>2</sup> vidhṛtā..  
 padasyottara padena dhruvapadaṃ bodhavyaṃ..  
 dvitiya padenābhyāsaśvarūpamāha. umāta ityādi. bhagavati nairātmyā bhāvakāyāśvāsaṃ dadāti. bho unmatta visayavikkalacitta<sup>3</sup>śavaraṃ prajñopāyamelake.  
 guliti. ānandādi vikalpaṃ mā kuru. ahaṃ tava gr̥hṇijñānamudrā. sahaja sundariti. nānyetyādi. asya kāyasumeroh. taruvaramavid(y)ārūpaṃ. ānandādi mantreṇa  
 nānā prakāreṇa mukulita nija rūpaṃ gataṃ. asya dālāṇca pañca skandhaṃ gagane prabhāsvare lagnaṃ<sup>4</sup> ataeva sā nairātmyā<sup>5</sup> ekakā. karṇneti<sup>6</sup> nānā sthāne  
 kuṇḍalādi pañca mudrā niraṃśukālaṃkaraṃ kṛtvā. vajramupāyajñānaṃ vidhṛtya yuganaddharūpeṇa atra kāya parvvatabanc. hiṇḍati kriḍati.  
 tṛtiya padena kriḍāsu.

<sup>1</sup> Em. guṇjati (B).

<sup>2</sup> guhyamantramāvikē'pi (B).

<sup>3</sup> viṣayavikhalacitta (B).

<sup>4</sup> Sastri inserted here a stop-sign.

<sup>5</sup> nairātma (B).

<sup>6</sup> There is doubt about the correct reading of this word. Sastri's reading has been followed.













[illegible]

re adbhuta yuganaddhaphalodayo bhūtaḥ. tasmāt bho<sup>1</sup> bhusukupāda gurusampradāyāt tṛtīyānande saha-jānandasvarūpaṃ paśya jānihi. svayamevātmanam sambo-  
dhya vadati.

<sup>1</sup> Following the word *bho*, there is a letter *bhū* with *e* diacritic, which has been rejected with a cut-mark on it (A).



४५ चित्तमवकीरुर्वाहकस्यविषयसि। यपकसिठिठवाहमाधनं हानासिक्कगच्छ। कुवपदेनानददयति॥ अकयति। आचयंरुणासिठिठिवाच  
ठिठमुवसंप्रदायाहमसकित्तमनाहकयदकवासायना हकककनविहृयत। अरुवायदेवपादो॥ निवासासेनसक॥ ग्राहपतंरुयो  
अनवीर्ययोपलाहिदीयपदेनविषयस्यरूपमाह। तादे विवादि। यथाअसूंगकठदमसिक्कयत्तुकिाकयवाकुरुवदिविपकदि। कथाठिठ  
कलेपियकठिठमिठिठिप्रकासुवविपदि। कमाहसाविक यावनीरुतेवतीनाकवती। कथाहागम॥ असूंगकठदमसीववृत्तनीवकव॥  
कवपययावि। ठिठठिठहसेसहसेना। जगयाहमीसकविकयदेवा॥ अदीयपदेनअवस्यनिर्वासाह। क्वाडिठकयादि। अरुअमयासिक्कमर्थकयः

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niḥsvabhāvi karaṇaṃ. tatra praviṣeṣati.<sup>1</sup> apā iti. cittarājasyoddeṣaṃ na jānāmi kka gataḥ.

dhruvapadenānandaṃ dṛḍhayati.. akāṣeti. āścaryaṃ<sup>2</sup> karuṇeti samvṛtibodhicittaṃ gurusampradāyāt.<sup>3</sup> ḍamaruketimanāhata śavdaṃ karoti. anāhataṃ hataṃ jñānaṃ vibudhyate. ataevāryadevapādāḥ. nirālamvēna sarvvadharmmānupalambhayogena rājate śobhate.

dvitiyapadena viśayasvarūpamāha<sup>4</sup>. cānderityādi. yathā astaṃ gate candramasi tasya candrikā tatraivāntarbhavati<sup>5</sup> 'bi'(ci)a iti.<sup>6</sup> tathā cittarājopi yadā' cittatām<sup>7</sup> gacchati prabhāsavaraṃ viśati. tadā tasya vikalpāvali tatraiva linā bhavātīti. tathācāgamaḥ..

astaṃgate candramasīva nūnaṃ nirendavaḥ saṃharanaṃ prayānti.

cittaṃ citadvahotsahaje<sup>8</sup> līnaśyaṃtyami<sup>9</sup> sarvvavikalpadoṣāḥ..

trītiyapadena bhāvasya niramṣatāmāha. chāḍila ityādi. ataeva mayā siddhācāryeṇa bhaya

<sup>1</sup> Em. *praviṣṭe sati* (B).

<sup>2</sup> Sastri used a stop-sign here.

<sup>3</sup> *gurusampradāyāt* (B).

<sup>4</sup> Sastri dropped this stop-sign.

<sup>5</sup> Sastri used a stop-sign here.

<sup>6</sup> *bia iti* (A), Em *cia iti* (B).

<sup>7</sup> *yadā acittatām* (B).

<sup>8</sup> *cittaṃ hi tadvat sahaje* (B).

<sup>9</sup> Em. *nīlāne naśyantyami* (B).



४१ हादिविकल्पविहारास्य हावेनपवित्रक। अनद्यविद्याज्ञानपटलाऽपुनरन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।  
 ४२ अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।  
 ४३ अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।  
 ४४ अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।  
 ४५ अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।  
 ४६ अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।  
 ४७ अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।  
 ४८ अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।  
 ४९ अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।  
 ५० अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं। अथाऽन्यथाकार्यवर्णनं।

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ndādivikalpa<sup>1</sup> parihārātsvabhāvena parimukta<sup>2</sup>. anādyavidyājñānapaṭalāḥ punaranyathāṃ bhāvaṃ<sup>3</sup> pasyaṃti. tathāca sarahapādāḥ. aho gaṭetyādi. dhruvapadena  
 margasyānusamśāmāhu<sup>4</sup>. uju ityādi. ataevāvadhuti<sup>5</sup>mārgaṃ vihāya yogīndrasya nānyopāyavidyate. tena garbbhaṃ<sup>6</sup> bodhiṃ nijapuramāntīva<sup>7</sup> sannihitaṃ, re sambo-  
 dhanam<sup>8</sup>. bho vālayogin cakramārga<sup>9</sup> mā bhaja. puṇaḥ saṃsāri mā hbava...

dvitīyapadenātmapratyayitāmāha. hāthera ityādi. hastasya kaṅkāṇāya darpaṇaṃ kiṃ kartavyaṃ tvayā<sup>10</sup> bhoge<sup>11</sup> vālayogin vajraguruprasādā nija<sup>12</sup> manasā  
 bodhicittasya svarūpaṃ jānihi. tena tavānuttara dharmmasākṣātkāritaṃ<sup>13</sup> bhaviṣyatīti<sup>14</sup>.

trtīyapadena bodhicittasyānusamśāmāha. pāro āre ityādi. pāreti paramārthena tadeva bodhicittaṃ yogivarāṇanugamyate. tadanu tasya gurupra

<sup>1</sup> ndvādivikalpa (B).

<sup>2</sup> Em. parimuktaṃ (B).

<sup>3</sup> punaranyathābhābhāvaṃ (B).

<sup>4</sup> saṃsāmāha (B).

<sup>5</sup> ataevāvadadhuti (A), with cut mark on second va (A).

<sup>6</sup> gacchan (B).

<sup>7</sup> nijapuramāntīva (B).

<sup>8</sup> sambodhenam with a cut-mark on the e diacritic of dhe (A).

<sup>9</sup> Em. cakramārgaṃ (B).

<sup>10</sup> Sastri inserted a stop here.

<sup>11</sup> bho he (B).

<sup>12</sup> prasādānnija (B).

<sup>13</sup> kārīvaṃ (B).

<sup>14</sup> bhaviṣyatīti (A), bhaviṣyatīti (B).



साक्षात् महाप्रज्ञासिद्धिप्राप्तवन्ति कायेमावकुले पृथक्स्थिते भवन्त्येवमसाक्षात्कृतमोक्षमार्गमिदं निश्चयं पदेन च न  
 मार्गमात्रं नामासाक्षात्कृतं विना विना प्रज्ञावत्त्वं च पापं ममासाक्षात्कृतं मनाया अत्र प्रज्ञासिद्धिमात्रं वत्त्वं सावत्त्वं कृत्वा यथा  
 कृत्वा यदमनं पृथक्स्थितं विना प्रज्ञासिद्धिमात्रं ममासाक्षात्कृतं मनाया अत्र प्रज्ञासिद्धिमात्रं वत्त्वं सावत्त्वं कृत्वा यथा  
 मनासिद्धिमात्रं विना प्रज्ञासिद्धिमात्रं ममासाक्षात्कृतं मनाया अत्र प्रज्ञासिद्धिमात्रं वत्त्वं सावत्त्वं कृत्वा यथा  
 मनासिद्धिमात्रं विना प्रज्ञासिद्धिमात्रं ममासाक्षात्कृतं मनाया अत्र प्रज्ञासिद्धिमात्रं वत्त्वं सावत्त्वं कृत्वा यथा

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sadāt. mahāmudrāsiddhiṃ prāpnuvanti te. . de āra bhavē prthagjanāranugamyate<sup>1</sup>. tena te mohādi durjjanasamgamena saṃsārasamudre majjantīti.  
 caturthapadena punarmārgasyānuśaṃsāmāha.<sup>2</sup> vāma dāhiṇeti. sugamaṃ. ataevasarahapādāḥ. mahāsukhapuragamanāya.<sup>3</sup> avadhūtīmārgama'va'tiva<sup>4</sup> susā-  
 ramavakrañca. tathāca caryāntaram ghaṭamanagummā khaḍadati bohaa. akṣibujhiā māgacāli. .32. .

rāga paṭamañjari (.) teṇṇapaḍānām<sup>5</sup>..

ṭāḷata mora ghara nāhi paḍabesi<sup>6</sup>.

hāḍḍita bhāta nāhi niti ābesi. . dhrū. .

bega<sup>7</sup> saṃsāra<sup>8</sup> baḍhila<sup>9</sup> jāa.

duhila dudhu ki beṇṇe sāmā<sup>10</sup>. . dhrū. .

balada biḍela<sup>11</sup> gabiā bājhe.

piṭṭa<sup>12</sup> duhi<sup>13</sup> e tina<sup>14</sup> sājhe<sup>15</sup>. . dhrū. .

jo so budhi sū dhani budhi<sup>16</sup>.

jo so cāura<sup>17</sup> sou duṣḍhi<sup>18</sup>. . dhrū. .

nite nite siḍḍā sihe sama<sup>19</sup> jujhaa<sup>20</sup>

teṇṇapaḍāra<sup>21</sup> gita biciraḷe<sup>22</sup> bujhaa<sup>23</sup>. . dhrū. .

tamevārtham paramā. .

<sup>1</sup> prthagjanāranugamyate (B).

<sup>2</sup> Em. punarmārgasyānuśaṃsāmāha (B).

<sup>3</sup> Sastri dropped this stop.

<sup>4</sup> Em. mārgamalīva (B).

<sup>5</sup> dhenḍhaṇapādānām (B,C,D,E). In Tib. tr. it is teṇṇapaḍā. The scribe made no distinction between the characters of ṭa and ḍha. So it is better to accept the Tib. reading.

<sup>6</sup> paḍabesi (C), paḍabesi (D).

<sup>7</sup> beṇṇa (B), beṇṇasa (C), beṇṇasā (D).

<sup>8</sup> sāpa (C,D).

<sup>9</sup> caḍhila (D).

<sup>10</sup> sāmā (B,E), samāa (C), sāmāi (D).

<sup>11</sup> biḍala (C).

<sup>12</sup> piṭṭā (D).

<sup>13</sup> duhiāi (C,D).

<sup>14</sup> tina (D).

<sup>15</sup> sājhe (B,C), sājhe (D).

<sup>16</sup> so dhani budhi (B), sodha nibudhi (C), sohi nibudhi (D).

<sup>17</sup> cora (C,D).

<sup>18</sup> coi sādhi (B,C), sohi sādhi (D).

<sup>19</sup> siḍḍā sihe same (C,D).

<sup>20</sup> jujhai (D).

<sup>21</sup> dhenḍhaṇapāra (B,C,D,E).

<sup>22</sup> birale (B,C), biralē (D,E).

<sup>23</sup> buiphai (D,E).

[illegible]

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nandasandohamudita tṣṇāno hi<sup>1</sup> siddhācāryaḥ. sandhyābhāṣayā pratipādayati. tālata ityādi. tā iti tāmālamasadrūpaṃ kāyavākcittasya śaṣṭyuttaraśata prakṛtidoṣaṃ yasman<sup>2</sup> samaye mahāsukhacakre layāṅgataṃ tadeva mama grhaṃ pārsvasvatha candrasūryau'tha'(ta)meva<sup>3</sup> vajrajāpakrameṇa tatraivāntatino.<sup>4</sup> haṇḍiti. svakāyā-dhāraṃ. bhaktaṃ tasya samvṛttibodhicitta vijñānādherūpaṃ<sup>5</sup>. gurusampradāyātma tadupalambhosti<sup>6</sup> ataeva nāirātmarūpaṃ tayā yogindro nityaṃ tamāviśati. punaḥ punaścheti sisamāropyayati<sup>7</sup>.

1 *dhendhanohi*.

<sup>a</sup> Em. *yasmin* (B).

3 Em. *tameva* (B).

4 Em. *tanatrâvântarlînauo* (B).

5 *vijñānādhirūpaṃ* (B).

6 *gurusampradāyāt me taduplambhosti* (B).

7 Em. śīrṣamāropayati (B).

8 Sastri dropped this stop.

9 Em.vijñānaparaścoditaḥ (B).

<sup>9</sup> *Em. vijñānaparāṣṭodilāḥ* (B).  
<sup>10</sup> *karmmaudrāprasāṅgādvajrāgādāgatam* (A). *Em. karmmamudrāprasāṅgādvajrāgārādā*  
*gatam* (B).

गीदुमुलदमिदि। नुतंमलचयउरंमकडिदिमकुमिदि। दिनीयपदेनालासविमममाह। वतदछादि। वतंसासीदेरविमहंमकीवि  
 लददुलवालादि। नुतंमलचयउरंमकडिदिमकुमिदि। दिनीयपदेनालासविमममाह। वतदछादि। वतंसासीदेरविमहंमकीवि  
 घदादीमलनामिदिदिउरंमकडिदिमकुमिदि। दिनीयपदेनालासविमममाह। वतदछादि। वतंसासीदेरविमहंमकीवि  
 कविमवपवममना। नुतंमलचयउरंमकडिदिमकुमिदि। दिनीयपदेनालासविमममाह। वतदछादि। वतंसासीदेरविमहंमकीवि  
 लदि। नुतंमलचयउरंमकडिदिमकुमिदि। दिनीयपदेनालासविमममाह। वतदछादि। वतंसासीदेरविमहंमकीवि

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gīndrasya veṇṭamiti. mūlaṃ mahāsukhacakraṃ gacchati kimadbhutamiti.

dvitīyapadenābhyāsaviśeṣamāha.<sup>1</sup> valadā ityādi. valaṃ mānsaṃ dehavigrahaṃ<sup>2</sup> dadāti valadastadeva bodhicitta<sup>3</sup> ābhāsatraya prastutaṃ. gāvīti<sup>4</sup>. yogīndrasya grhaṇī bāṃdhyā nairātmyā tamadhikṛtya. piṭhakaṃ svakulīśāgre gurusampradāyattasyābhāśadoṣaṃ<sup>5</sup>. dohanamiti niḥsvabhāvikaraṇaṃ kryate. sandhyātrayamiti. aharaṇṇīsaṃ yogīndreṇeti.. tathāca sarahapādāḥ..

kulisa saroruha saṃjoe joiṇi manaparama<sup>6</sup> mahāsuha hoi?

khane ānanda bheata ṇaha lakhalakhahīṇa tahi parimaṇahā..

tritīyapadena svarupa paricayamāha. yo so buddhītyādi. vālayogināṃ yā buddhiḥ saviklpajñānaṃ sā paramārthavidāṃ prati guruprasaṅgānirūpalambharūpā<sup>8</sup> tathāca sarahapādāḥ. yadidaṃ sa nimittaṃ sukhāṃ<sup>9</sup> tadeva mahatāṃ

<sup>1</sup> Sastri omitted this stop.

<sup>2</sup> Em. *mānsāddehavigrahaṃ* (A).

<sup>3</sup> Em. *bodhicittaṃ* (B).

<sup>4</sup> Sastri dropped this stop.

<sup>5</sup> Em. *gurusampradāyattasyābhāśadoṣaṃ* (B).

<sup>6</sup> *manapavana* (B).

<sup>7</sup> Sastri inserted a stop-sign here.

<sup>8</sup> Sastri inserted a stop-sign here.

<sup>9</sup> *saṃnimittasukhaṃ* (B).

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jñānañca parihīṇamiti. atopi ya eva cittarājacoraḥ. adattādānaṃ karoti. sa eva bhāva vicāryamāṇa śati<sup>1</sup>. tadvipakṣtakam paramārtharūpaḥ<sup>2</sup> ataeva valayoginam<sup>3</sup> duḥsādhyaṃ paramārthasatyataiḥ<sup>4</sup> duḥkkena sādhyatamiti<sup>5</sup>.

caturthapadena svarūpabhāvamāha. niti niti ityādi. maraṇādike sarvvatra vibhetīti kṛtvā sa eva sasāna<sup>6</sup> citta sṛgālatulyaḥ kalyāṇamitrādhṣiṭhānāt prabhāsvara viśuddho bhavati. tadā yuganaddha simphenāha<sup>7</sup> sparddhāṃ karoti. idṛśyā teṇṇapaḍāsa<sup>8</sup> caryāyāṃ virale pakṣivikṣu'vdha'cittaśatātādeśe<sup>9</sup> kopi mahāsatvaḥ. arthāvagamamāṃ kariṣyatīti. .33..

rāga barāḍi(.) dārika pādānām..  
 suna karu(ṇa)ri<sup>9</sup> abhinabānē<sup>10</sup> kābākcie<sup>11</sup>  
 bilasai<sup>12</sup> dārika gaṇata pārimakulē..dhru..  
 alakṣalakṣacittā<sup>13</sup> mahāsuhē<sup>14</sup>  
 bilasai dārika gaṇata pārimakuleṃ dhru..

<sup>1</sup> Em. *bhāve vicāryamāṇe sati* (B).

<sup>2</sup> This portion is illegible in the A-text. Sastri's reading is followed here.

<sup>3</sup> *paramārthasatyam itāḥ* (B).

<sup>4</sup> Em. *sadhītamiti* (B).

<sup>5</sup> Em. *samsāra* (B).

<sup>6</sup> *siṃhe neha* (B).

<sup>7</sup> *idṛśyaṃ dhenḍhaṇapādasya* (B).

<sup>8</sup> *pakṣivikṣuvdhacittasatādeśe* (B).

<sup>9</sup> *Karuri*, (A). According to the Sans. com. and the Sans. version of the Tib. tr., correct reading seems to be, *sunakarunari*, as suggested by B and E texts. Two other suggested readings are, *sunakaruna re* (C), *sūna-karunare* (D).

<sup>10</sup> *abhinacārē* (C), *abhina cārē* (D) *abhina-cārē* (E).

<sup>11</sup> *kāyabākie* (C,D). There is on stop-sign at the end of this verse-line. Editors of C. ad D texts have used single stop here.

<sup>12</sup> *bilasaai*, with a cut-mark on a vowel (A).

<sup>13</sup> *alakṣa lakṣa ciā* (C), *alakṣa lakṣa cittā* (D), *alakṣa lakṣa cittā* (E).

<sup>14</sup> Editors of C and D texts have used stop-mark here.

किंवाकमनुकिन्नाकुकिन्नावेसागवधानोअपठणमहासुहतीलेइतथपरमनिवाली॥३॥  
 नोअपवापरनचेवअदाकिन्नामसावचुवमाणी॥३॥ वा सावासावावेअवववासाकेवावावा। नुअपमपएदाकिन्नादणकुमणि  
 माअरमेवाथेमसीववमी। वममेनसिहाहायेहिदवि कथप्रतिपादयहि। अनककलहादि। ककलेहिर्सीहकिममअन्यमिहि। कसापविः  
 निष्ठिककथपरमाकिमम। इइयमकेअपघवेणगृही तावइअकप्रसादाहमिहाहायोहिदावेकागमालमिहिमानोअदिअनुहययोव  
 इअमपावप्रजसुवोमहासुथेनपविउहकायवाकिगविहावनिअनवितमदि। कथार्थममग। ककि॥ अनुमानान्। नहकावा। छिन्निनेम

50-A

kinto. 'k'amante<sup>1</sup> kinto tante<sup>2</sup> kinto re<sup>3</sup> jhāṇabakhāne...  
 apaiṭhāna mahasuha liṇe<sup>4</sup> dulakha<sup>5</sup> parama nibāṇe<sup>6</sup>... dhru...  
 duḥkhe sukhē eku kariā bhuñjai<sup>7</sup> indijāni<sup>8</sup>.  
 svaparāpara na cebai dārika saalānuttara māṇi<sup>9</sup>... dhru...  
 rāā rāā rāāre<sup>10</sup> abara rāa moherā<sup>11</sup> bādha.  
 lūi pāapae<sup>12</sup> dārika dvādaśa bhuaṇe<sup>13</sup> lādha<sup>14</sup>... dhru...

tamevārthaṃ gabhīra dharmmādhigamena siddhācāryohi d'a'(ā)rikaḥ<sup>15</sup> pratipādayati<sup>16</sup>. sunakarupetyādi. karuṇeti. samvṛtisatyam sūnyamiti. tasya pari-  
 niṣṭhitarūpaṃ paramārthasatyam. ubhayamabhedopacāreṇa grhītvā. vajraguruprasādat siddhācāryohi dārikāḥ<sup>17</sup> gaganamiti ālokādi sūnyatrayam bodhavyam tasya  
 prabhāsvaro mahāsukhena parisuddhakāyavākcittāvibhāva<sup>18</sup> niyamena vilasati. tathācāgamaḥ.  
 bhāvebhyaḥ sūnyatā nānyo na ca bhāvosti tāṃ vinetyā

<sup>1</sup> kinto. kamante (A). kinto mante (B,C), kiṃ to mante (D).

<sup>2</sup> kiṃ to tante (D).

<sup>3</sup> kiṃ to re (D).

<sup>4</sup> apaiṭhānamahāsuhaliṇe (B), apaiṭhāna mahāsuhaliṇe (C,D).

<sup>5</sup> dulakkha (C).

<sup>6</sup> paramanibāṇe (C), parama nibāṇe (D), paramanibāṇe (E).

<sup>7</sup> bhuñjaha (D).

<sup>8</sup> indijāli (D), indi jāni (E).

<sup>9</sup> saalānuttaramāṇi (B), saalānuttara māṇi (C,E), saala anuttara māṇi (D).

<sup>10</sup> rāā re (C,D,E).

<sup>11</sup> mohe re (C), mohē re (D).

<sup>12</sup> lūipāapae (B,C), lūi pāa-pasāe (D) lūi pāapae (E).

<sup>13</sup> dvādaśabhuaṇe (B).

<sup>14</sup> lādha (C, D)

<sup>15</sup> dārikaḥ (B).

<sup>16</sup> Sastri dropped this stop-sign.

<sup>17</sup> dārikaḥ (B).

<sup>18</sup> Em. vākcittārvibhāva (B).

दिव्यपदमन्त्रमिवाध्यासात्। मनःस्थितिनिश्चयः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः।  
 पदनाम्नः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः।  
 कर्तुः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः।  
 आदि। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः।  
 पदनाम्नः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः। अतः प्रत्यक्षमात्मनः।

50-B

di. dhruvapadena tamevārthaṃ draḍhayati. alakhamiti. ataeva anutpādena alakṣyate cittamalakṣaṃ<sup>1</sup>. tena prabhāsvare citte na vilasati sugama<sup>2</sup> paraṃ.  
 dvitiyapadenānyaṃ sambodhaya 'di'(ti)<sup>3</sup>. kinto ityādi. manteneti. vāhyamntrajāpena. re vaṭa valayogināṃ<sup>4</sup> kiṃ taba taṃteneti tantrapāṭhena ca<sup>5</sup>. dhyānavyā-  
 khyānena vā kiṃ. apratiṣṭhāna mahāsukhalīlayā taba nirbāṇaṃ durllakṣaṃ gurucaraṇareṇukiraṇaprasādāt prasiddhameva<sup>6</sup>. tathāca sarahapādāḥ.. manta na  
 tanta na ityādi.

tritīyapadena mārgasyānusamsāmāha.. duḥkhetīyādi.<sup>7</sup> duḥkheneti. paramārtha satvonasaha<sup>8</sup> ekikṛtya bho vālayogin guru<sup>9</sup> prṣṭvā biṣayendriyopabhogam kuru.  
 etadupāyena sakalānuttaram gatvā dārikohi siddhācāryaḥ samsāre svaparāparam vibhāgaṃ bhedaṃ na paśyati. tathāca dhokaḍipādāḥ.

samsāre

<sup>1</sup> cittamalakṣyaṃ (B).

<sup>2</sup> Em. rugamaṃ (B).

<sup>3</sup> sambodhayadi (A), sambodhayati (B). Sastri used here a dash-sign.

<sup>4</sup> vālayogin (B).

<sup>5</sup> Sastri dropped this stop-sign.

<sup>6</sup> prasiddhameva (B).

<sup>7</sup> duḥkhetī (B).

<sup>8</sup> Em. paramārthasatvienasaha (B).

<sup>9</sup> Em. guruṃ (B).

दह नैव नृपुं विदयोः प्रमदा विविधकलावदुपेयिष्यमर्त्तनं शुभं नृपुं विदोः पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं  
 कवदिर्त्तनं विदोः पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं  
 (मनः) वदवोनामदीयविषयमोहननकाः प्रिष्टाः  
 ममादाः ॥ २४ ॥ नृपुं विदोः पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं  
 हतयमिदं विदोः पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं पञ्चपञ्चनलसुवादिगदिर्त्तनं

51-A

vahu saṃsaranti sudhiyo eṣa prabhāvepi ca  
 bhāvābhāva yuge vicārya<sup>1</sup> sakalam svaprajñāya<sup>2</sup> samsthitam.  
 pakṣyāpakṣyamavekṣa vādigaditam pakṣam na paśyāmyaham  
 grāhyagrā(ha)kavarjītam<sup>3</sup> hi kumudibhiḥ<sup>4</sup> duḥkhai yathā tatam<sup>5</sup>..

caturthapadena svakīyaṇuśamsāmāha. rāā ityādi. uktitrayena svakīyam kāyesvaryodikam<sup>6</sup> guṇam sūcitam<sup>7</sup>. anye ṣe devonāgedrodayo<sup>8</sup> biṣayamohenabaddhā  
 stīṣṭhanti. vayam punaḥ. lūyīpādaprasādāt dvādaśabhumino jīnasamāḥ..34..

rāga mallāri (.) bhādepādānām  
 etakāl hāu<sup>9</sup> achilē<sup>10</sup> svamohē<sup>11</sup>.  
 ebē mai bujhila sadgurubohē<sup>12</sup>..dhru..  
 ebē ciarāa<sup>13</sup> makū<sup>14</sup> paṭhā(.).  
 ga(a)ṇasamudē<sup>15</sup> ṭaliā<sup>16</sup> paṭhā..dhru..  
 pekhami dahadiha sabbai<sup>17</sup> sūna<sup>18</sup>  
 cia bihunne pāpa na punna<sup>19</sup>..dhu.  
 'rā'(bā)julē<sup>20</sup> dila moha<sup>21</sup> 'ka'(la)khu<sup>22</sup> bhaṇiā.  
 mai ahārila gaṇata paṇiā<sup>23</sup>. dhru.  
 bhā'be'(de)<sup>24</sup> bhaṇai abhāge

<sup>1</sup> vicāryya (B).

<sup>2</sup> Em. prajñāyā (B).

<sup>3</sup> grāhyagrāhakavarjītam (A), grāhyagrāhakavarjītam (B).

<sup>4</sup> munibhiḥ (B).

<sup>5</sup> Em. dukhāḥ yathāsamtatam (A).

<sup>6</sup> kāśāsvaryādikam (B).

<sup>7</sup> sūcitam (B).

<sup>8</sup> anye ye devonāgendrādayo (B).

<sup>9</sup> ahāu with a cut-mark on the initial a (A); hāu (B).

<sup>10</sup> acchila (C) acchilē (D).

<sup>11</sup> su mohe (E).

<sup>12</sup> sadguru bohē (D).

<sup>13</sup> ciarāa (B,C,D), ciarāga (E). It seems, that the scribe first wrote ja and then changed it to a.

<sup>14</sup> moku (C).

<sup>15</sup> gaṇasamude (B), gaṇasamude (C), gaṇa samude (D), gaṇa samude (E).

<sup>16</sup> ṭaliā (B,C,D,E).

<sup>17</sup> sarbbai (B,C,E), sabbai (D).

<sup>18</sup> sūna (D).

<sup>19</sup> pūna (D).

<sup>20</sup> rājulē (A), bājule (B,C), bājulē (D), rābule (E).

<sup>21</sup> mo (C,D).

<sup>22</sup> kakhu (A), lakkhū (C), lakkhā (D). From Sans. com. and Sans. version of Tib. translation, the reading seems to be lakkhū, as suggested by Bagci.

<sup>23</sup> paṇiā (C,D).

<sup>24</sup> bhābe (A), bhāde (B,C,D). At the beginning of the song and in the com., of the A-text the name in bhāde.

तत्र सा हि मन्त्रा प मन्त्रि मन्त्रा व क १॥ ३॥ सा नान द श्वा मा द प्र क्क सि हा ग यो रु द्वा द म्भ वा यं प्र ति पा द य ति ए क क ल ता दि सा ना दि स ता न  
 क वा पा मि द र्त्त स ग रि। मा रु मि दि वा घृ वि घ या म क न य क  
 म व ग र्त्त उ प दे न र्त्त म व र्त्त उ द य ति। १॥ वि मि हा दि। रु द्वा न  
 प्र मि दि। वि मि हा प दे मा क्क म्भ र्त्त मा रु। प य मी हा दि। म व  
 म्भ र्त्त। वि मि हा उ द य न पा व प्र ग्वा दि क र्त्त सा र व र्त्त म्भ र्त्त। मी दि। १॥ म्भ र्त्त र्त्त मा रु। म्भ र्त्त प र्त्त मि हा दि। रु द्वा प दे न र्त्त म्भ र्त्त मा रु। म्भ र्त्त मा रु।

*laiā.*

jñānānandapramodayukto hi siddhācāryobhadrapādastamevārtham pratipādayati. eta kāletyādi. anādi saṃsāre kalyāṇamitrasaṃsargāt. mohamitī bāhya-  
viśayāsāṅge nālpakalpānta<sup>3</sup> tāvatsthitosmi<sup>4</sup> idāṇiṃ buddhānubhāvāt sadgurubodha prasāṅgena mayā cittasya svarūpamavagataṃ<sup>5</sup>.

dvitiyapadenābhyāsavarūpamāha.<sup>8</sup> pekhamityādi. sarva dharmmānupalambha yogena yaṃ yaṃ dighbhāgaṃ paśyāmi taṃ taṃ sarvvaśūnyaṃ prabhāsvara-mayaṃ pratibhāti māṃ<sup>9</sup> ataevā<sup>10</sup> cittasyānudayena pāpapuṇyādikam samsāravandhanañca jñānāmi. tathāca sarahapādāḥ. āṇe pacchemityādi.

<sup>1</sup> *mai* (B,C,D).

<sup>2</sup> *āhāra* (D).

<sup>3</sup> Em. *nalpa kalpāntam* (B).

<sup>a</sup> Sastri used a stop here.

<sup>b</sup> Sastri used a stop-sign here.



वडकवेनेतिवडपुङ्गवतकुमिकिजावकुमकुठडुवोनदोपायप्रदरुमयापुनरमादवनिवडुवासासेमगगलेदिप्ररुचरममरुमरासीरुममि  
 दि।छुयपदनमासुपमाहा।रुगककहादिमममकुहि।मवलादकागमृहीकाककुपादप्रयदाका।देरुनविकयावावहिकुवाकममम  
 ववमानुपनकुममरुप्रवेसित॥३५॥वागपधमकुवी॥कुः।म्राठायपादा॥कुगवाकथमपरावी॥मोहकडावनुकसमसाधुमवी॥३॥ममद  
 नकुनकुपवविशामा।मरुहनिमानुकादितोनामा॥कु॥ठ।मगपावेममरुवमदलोना॥समनमरुवकविमरुमुदेना॥३॥मपनेममदमा  
 नाकिरुवनेमपा।मोनिममवनाममपविहृत॥कु॥माधिकविममननुविवाश।पाविगवाकमोविवाडिआठादे॥कु॥मरुहमरुमदलोदिमममममम

52-A

vajrakuleneti.vajragurunā lakṣamiti bhāvya muktamahyaṃ caturthānandopāyaṃ<sup>1</sup> pradattaṃ mayā punaḥ sādara nirantarābhyāsena gaganeti. prabhasvarasamudre ahārikṛtamiti<sup>2</sup>.

caturthapadenātmāsvarūpamāha. bhaṇai ityādi. abhāga iti. anutpādabhāga grhitoha<sup>3</sup> bhadrapādaḥ. yadānādibhavavikalpādhāra cittarājomayā sava<sup>4</sup> dhar-  
 mānupalambha samudre praveśitaṃ. .35. .

rāga paṭamañjarī. .kṛṣṇācāryapādāḥ. .  
 su' sa' (ṇa)<sup>5</sup> bāha tathatā pahārī.  
 moha bhaṇḍāra lai<sup>6</sup> saalā ahārī<sup>7</sup>. .dhrū.  
 ghumai ṇa cebai saparabibhāgā<sup>8</sup>  
 sahaja nidālu<sup>9</sup> kāhṇilā lāṅgā. .dhrū. .  
 ceṇa ṇa beṇa<sup>10</sup> bhara nida gelā. .  
 saala suphala<sup>11</sup> kari suhe sutelā. .dhrū.  
 svapaṇe mai dekhila tihubāṇa suṇa.  
 ghorī abanāgamaṇa<sup>12</sup> bihala<sup>13</sup>. .dhrū. .  
 sākhī<sup>14</sup> kariba jālandhari pāe<sup>15</sup>  
 pākhi<sup>16</sup> ṇa rāhaa<sup>17</sup> mori pāṇḍiācāde<sup>18</sup>. .dhrū. .

sahajānanda sundaro hi kṛṣṇācāryastamevā

<sup>1</sup> Sastri used a stop-sign here.

<sup>2</sup> ahārikṛtam (B).

<sup>3</sup> Em. grhitohaṃ (B).

<sup>4</sup> sarvva (B).

<sup>5</sup> suśa (A), suṇa (B), suna (C), sūṇa (D).

<sup>6</sup> lui (B,E).

<sup>7</sup> saala ahārī (D).

<sup>8</sup> Probably the scribe first wrote *maparabibhāgā* and then changed the initial *ma* to *sa* (A).

<sup>9</sup> niṇḍālu (D).

<sup>10</sup> ceṇa ṇa beṇa (C), ceṇa ṇa beṇa (D), ceṇa ṇa beṇa (E).

<sup>11</sup> suphala (B,E), mukala (C,D), sakala (A).

<sup>12</sup> abanāgamaṇa (D), abanā gamaṇa (B).

<sup>13</sup> bihuṇa (C,D), bihuna (E).

<sup>14</sup> sāthi (B).

<sup>15</sup> jālandharipātra (B).

<sup>16</sup> The scribe probably wrote *pāri* and then changed it to *pākhi* (A), *pākhi* (B,C,D), *pāri* (A,E).

<sup>17</sup> cāhai (C,D).

<sup>18</sup> pāṇḍiācāde, (C,D).



पवनसहस्रानन्दप्रवेशयिता। नयसुप्रबन्धितुवर्नद्वर्षनाकी॥ ५॥ अथाद्यमशा॥ यथाकमानी सुमानुविश्वना प्रहसन्मृदकं पथदि। सतावद्वृषा  
 मतेदोमीनसुप्रवर्द्धिनीथमर्धयमीना। ठकृषवदेनवह सुवसाहा। सासायिकनीगादि। श्रीगुरुदामवेनीवाननय। वयसाधि१४८  
 बालेयापादुवैयगप्रसाकहा। येयेयुरुकगहा४४ घातु नाहाया। केदेममपायमविधानाद्वमविनपथ। वि॥ १५॥ बागकासादनामिका  
 दानासा। सुपलानाहिमाकाकविसहा। नामदामदेविह टिमोविकथा॥ १६॥ सुवकवसाहमाहाननेमोका। कोकोद्विदिमकाहमाह  
 मोकोका॥ १७॥ सुनेमृते। सुसदकमनेमहा। सहादि। कोदकानिमाकायास॥ १८॥ अथुद्वमहावेदानी। वाकपथासीकमद्वपानी॥ १९॥ अथ

pavanañca sahañānanda prabesaṃyitvā. ma'ya'(yā)<sup>1</sup> svapnavat tribhuvanam dr̥ṣṭam śunyañca. . tathācāgamaḥ. . yathā kumārī svapnāntareṣu sā putrajāta<sup>2</sup> mṛtañca paśyati. jātepi<sup>3</sup> tuṣṭā mṛtā dāurmmanaskā ebamhi<sup>4</sup> jānītha sarbbadharmmān.

caturthapadena vajragurumāhātmyamāha. sākhi karitvādi. śrīguru jālan dharipādān yasmi(n)dharmme<sup>5</sup> sākṣiṇa kṛtvā teṣā pā(dā)vjareṇugaṇaprasādāt.<sup>6</sup>  
ye ye pustaka drṣṭi<sup>7</sup>gatāḥ paṇḍitācāryāḥ. te te mamap śa sannidhānāntanramapi na paśyanti. . 36..

*rāga kāmōda (.) tādākapādānām..<sup>8</sup>*  
*apāṇe nāhi mo<sup>9</sup> kāheri saṅkā<sup>10</sup>*  
*tā ma<sup>c</sup> dā<sup>c</sup> (hā) muderi<sup>11</sup> tuṭigeli<sup>12</sup> kamkhā..*dhru*..*  
*anubhaba sahaja mā bhola re joi<sup>13</sup>*  
*cāukodhi<sup>14</sup> bimukā jaiso taiso hoi..*dhru*..*  
*jaisane achile sa<sup>15</sup> taisane acha<sup>16</sup>,*  
*sahaja pithaka<sup>17</sup> joi bhānti māho<sup>18</sup> bāsa..*dhru*..*  
*bāṇḍa kuru(ṇḍa)<sup>19</sup> santāre jāṇi.*  
*bākpathātita<sup>20</sup>kāhi bakhāṇi..*dhru*..*  
*bhanai*

<sup>1</sup> Em. *mayā* (A).

<sup>2</sup> Em. *putram jātām* (B).

<sup>3</sup> *jāte'pi* (B).

<sup>4</sup> Sastri dropped *hi*.

<sup>5</sup> *yasmidharmme* (A), *yasmindharmme* (B).

<sup>6</sup> teṣāṃ pādāvajareṇuganāprasādāt (B).

<sup>7</sup> *drsti* is written on upper margin, with tick-mark following the word, *pustaka* (A).

<sup>8</sup> *tārmakapādānām* (A<sub>1</sub>).

<sup>9</sup> so (B,C).

<sup>10</sup> *śaṅkā* (B,C).

<sup>11</sup> *madāmuderi* (A). *mahāmuderi* (B,D,E). *mahāmuderi* (C).

<sup>12</sup> *tutı geli* (B,C,E), *tutı geli* (D).

<sup>13</sup> *foi* (B,C,D).

<sup>14</sup> *cāukottī* (B,C), *cāukodī* (D), *caukoddi* (E).

15 *achile* *sa* (B), *inchilesa* (D), *achilesa* (E).

<sup>16</sup> *accha* (B,E), *ācha* (C,D).

<sup>17</sup> *pathaka* (C,D).

18 *mā ho* (B) *nāhi* (C), *mā* (D).

<sup>19</sup> *bāṇḍa kuru* (A) *bāṇḍakuruṇḍa* (C,D,E).

<sup>20</sup> *bāk paṭhātta* (D).

॥ ॐ नमो भगवते वासुदेवाय ॥ तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥ तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥ तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥  
 तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥ तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥ तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥  
 तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥ तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥ तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥  
 तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥ तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥ तद्गुरुं प्रपन्नोऽपि नान्यथा विचार्यते ॥

53-B

*tāḍaka eṣu<sup>1</sup> nāhi<sup>2</sup> abakāṣa.*

*jo bujhai tā galē<sup>3</sup> galapāsa. . dhru. .*

jñānapānapramodena siddhācāryohi tāḍaka stamevārthaṃ pratipādayati. apaṇetyādi. gurucaraṇareṇuprasādat tathāgatavacanopāya dvāre<sup>4</sup> svakāya vicā-  
 raṇātmiyasamvandhalesopi<sup>5</sup> mayī nāsti<sup>6</sup>. ataevāgantuka skandhakleśa mṛtyumārādinām śaṅkābhayaṃ ca me na vidyate. tathācāgamaḥ. ātmaviśatītyādi. tadidānīm  
 mama 'bha'(ta)dartha<sup>7</sup> vikalpabhābe mahāmudrāsiddhi vāñchā<sup>8</sup> duram palāyitām ca. tathācāgamaḥ.

*neva<sup>9</sup> kkcit purā baddho' dhunā muktirna vidyate.*

*bandha mukti vikalpoyam kiñcit<sup>10</sup> jñānamalakṣaṇam. .*

dhruvāpadena uktārthaṃ kathayati. anubhavetyādi<sup>11</sup> ātmānam sambodhya vadati<sup>12</sup> bho tāḍaka. anubhavārthaṃ kathaṃ vaktum śakyate. tasmādanubhava<sup>13</sup>  
 sahaajamitikṛtvā kathaṃ vahasi. uta bhāvanāsamvṛtyānubodhena paraṃ bhanyate. natu

<sup>1</sup> *ethu* (B,C,D).

<sup>2</sup> *nāhi* (C).

<sup>3</sup> *gale* (C).

<sup>4</sup> Em. *dvāreṇa* (B).

<sup>5</sup> *leśopi* (B).

<sup>6</sup> *nāsti* (B).

<sup>7</sup> *bhadartha* (A); *tadartha* (B).

<sup>8</sup> *vāñchā* (B).

<sup>9</sup> *nāva* (B).

<sup>10</sup> *kiñcijñānamalakṣaṇam* (B).

<sup>11</sup> Sastri used a stop sign here.

<sup>12</sup> Sastri used a comma sign here.

<sup>13</sup> Em. *tasmādanubhavam* (B).



समसंयुक्तममीकृतं लोके वचनद्वारेण प्रवृत्तिपादोक्तम् ॥ नवावाक्यं विवर्तमानं कृतम् ॥ इति प्रवृत्तिपादोक्तम् ॥  
 धर्मन्यायप्रमनस्यैव विवर्तमानं कृतम् ॥ इति धर्मन्यायप्रमनस्यैव विवर्तमानं कृतम् ॥  
 १७ मेवातयादिना नवकाशमस्तुतिः ॥ येषामवसाधनं  
 वाग्व्याघातमस्तुतिः ॥ इति धर्मन्यायप्रमनस्यैव विवर्तमानं कृतम् ॥  
 नागवत् ॥ इति धर्मन्यायप्रमनस्यैव विवर्तमानं कृतम् ॥ इति धर्मन्यायप्रमनस्यैव विवर्तमानं कृतम् ॥

# 54-B

lakṣaṣaṃyuktam<sup>1</sup> dharmmakatham<sup>2</sup> loke vacanadvāreṇa<sup>3</sup> pratipādayitavyam. . tathā vākpratti<sup>4</sup> dharmādhighamāt .krtyādvigūṇanimittam lokena nirūpyate<sup>5</sup> yogīndrasya. .  
 tathācāgamaḥ. pumena<sup>6</sup> jñāyate vahnirityādi. .

caturthapadenātyantanirvikalpatām pratipādayati. bhaṇai ityādi. siddhācāryohi tāḍakaḥ.<sup>7</sup> evaṃ vadati. yasmin dharme vāloyogināmavakāśamātrannāstīti.  
 yepi paramārthavidaḥ<sup>8</sup>. tepi yadi vadati<sup>9</sup>. . asmābhi<sup>10</sup>(.) rddhamādhighamam kṛtam. tadā tāreva svagrīvā saṃsārapāśenabandhā<sup>11</sup>. tathācāgamaḥ. tilatu sana tu  
 viṣaṃṇa ityādi. .37..

rāga bhairabi. sarahapādānām.  
 kāa nabaḍhi<sup>12</sup> khāṇṭhi<sup>13</sup> maṇa keḍuāla.  
 sadguru baṇe dhara patabā<sup>14</sup> sa' (la)<sup>14</sup>. . dhrū. .  
 cia thira kari dha(ra)hure nāhi<sup>15</sup>.  
 ana upāye<sup>16</sup> pāra ṇa jāi. dhrū. .  
 nāubāhi nāukā ṭā'gu' (na) a guṇe<sup>17</sup>.  
 meli mela sahaḥ<sup>18</sup> jāu<sup>19</sup> ṇa āṇe. . dhrū. .  
 bāṭa bhaya<sup>20</sup> khāṇṭhā<sup>21</sup>

<sup>1</sup> The positions of *ṇa* and *saṃ* have been interchanged in the A-text. *lakṣaṣaṃyuktam* (B). Sastri has shown the word in the previous page.

<sup>2</sup> *dharmam katham* (B).

<sup>3</sup> There is one *ā* diacritic preceding to *dvā*, with a cut-mark (A).

<sup>4</sup> This portion is rather blurred, probably due to latter correction (A).

<sup>5</sup> The italic portion is illegible; Sastri's reading is followed.

<sup>6</sup> *dhāmena* (B).

<sup>7</sup> Sastri dropped this stop.

<sup>8</sup> Sastri omitted this stop.

<sup>9</sup> Em. *vadanti* (B).

<sup>10</sup> *asmābhi* (B). Sastri dropped the stop here.

<sup>11</sup> *vaddhā* (B).

<sup>12</sup> *nābaḍi* (B,C,D).

<sup>13</sup> *khāṇṭi* (B,C,D).

<sup>14</sup> *patabāsa* (A), *patabāla* (B,C,D).

<sup>15</sup> *dharahu re nāhi* (B), *dharahure nāi* (C), *dharahu re nāi* (D).

<sup>16</sup> *ana upāye* (B, E), *āna upāye* (C).

<sup>17</sup> The reading *tagua* in the A-text may be a slip for *ṭānaa*. *ṭānaa guṇe* (B,C), *ṭānai guṇe* (D), *ṭāgu agūne* (E).

<sup>18</sup> *sahaḥ* (C).

<sup>19</sup> *jāi* (D).

<sup>20</sup> *bbāṭa abhaa* (B,E), *bāṭa bhaa* (C,D).

<sup>21</sup> *khāṇṭhā* (E).

[illegible]

*bi baḷaā.*

[illegible]

tvā nāuparityāgam kuru. sahya<sup>1</sup> yena mahāsukhadvīpaṃ gaccha.

<sup>1</sup> Sastri read *sadya*, and emended as *sadyah*.



[illegible]

tohorē dosē . .  
 gurubaaṇa bihārēre.  
 thākiba tai ghuṇḍa kaisē<sup>1</sup> . . dhru  
 akaṭa<sup>2</sup> hu bhaba i (ga) aṇḍ<sup>3</sup>.  
 baṅge jāyā nilesi pare bhāgela tohora biṇḍāṇa . . dhru . .  
 adaabhua bhaba mohā re<sup>4</sup>. disai para apyaṇḍ<sup>5</sup>  
 e jaga jalabimbakāre<sup>6</sup> sahaṇē suṇa apaṇḍ . . dhru . .  
 amiā āchantē<sup>7</sup> bisa gilesi re.  
 cia pa'sa'rabasa<sup>8</sup> apā . .  
 ghārē pārē kō<sup>9</sup> bujjhile ma re<sup>10</sup>  
 khāiba mai duṭṭha kuṇḍubā<sup>11</sup> . . dhru . .  
 saraha bhaṇanti bara sūṇa<sup>12</sup> gohālī  
 ki mo duṭṭhya<sup>13</sup> balaṇḍem<sup>14</sup>  
 ekelē<sup>15</sup> jaga nāsia<sup>16</sup> re  
 birakhū i indrē<sup>17</sup> . . dhru . .

<sup>1</sup> *kaise* (B,C,D,E).

<sup>2</sup> *akatha*, with a cut-mark on *tha*, and *tā* written on the upper-margin.

<sup>3</sup> *bahaba i anā* (B), *bhabai gaana* (C), *bhabahi gaana* (D).

<sup>4</sup> *adabhuuā bhabamoha re* (B), *adabhuuā bhabamohāre* (C),

४ *aṇṇā* (C), *aṇṇā* (D).

<sup>6</sup> jagabimbakāre (B,C,D), jalambabikare (E).

<sup>7</sup> *acchantē* (C), *acchantē* (D).

<sup>6</sup> *parabasa* (C), *para bāsa* (D).

<sup>9</sup> gharē parē hā (C,D).

<sup>10</sup> *bujhila mări* (C), *bujhila mări re* (D).

<sup>11</sup> *kundabā* (B, C), *kudumbā* (D).

<sup>12</sup> *suṇa* (B,C,D), *sūna* (E).

<sup>13</sup> *duṭṭha* (B,C,D).

<sup>14</sup> *balandē* (B,) *balande* (C,D).

[illegible]

āścaryam<sup>1</sup> gurupādapadma pśasādāllilayā mayāvagatosi<sup>2</sup> hūmkāro vijodbhavā<sup>4</sup> bho cittarāja. gaṇeti<sup>5</sup>. pra'sa'bhāsvare<sup>6</sup>. pravistosi. idānīnavidyādosavināśa-  
kaukrtyam bhagnantava.  
dvitīyapadenenādhimātrasatvasyānuśansāmāha<sup>7</sup>. adaa ityādi. bhava satvasyahi mohoyamadbbhutaḥ. yasmādātmasvaraparāpara bhedavibhāgam sa paśyati.  
ataeva sāhamkāreṇa manasi paramārthacittasyodayā tavanīti<sup>8</sup>. tahācāgamaḥ..

tatvavidāṃ pratīre nīrendrādi<sup>14</sup> dvādaśa dr̥ṣṭānta dvāreṇa bhavet sarvvaśūnya pramāṇo(pa)panna<sup>15</sup> siddhirbhavātīti. tr̥tīyapadena caturthānamātmāha<sup>16</sup>. amīyamityādi. sahajānasthite<sup>17</sup> sati<sup>18</sup>. rupādi viśavipka<sup>19</sup>

<sup>1</sup> Sastri has inserted a stop here.

3 *kuṅkara* ,B).

<sup>4</sup> Em. *vijodbhava* (B).

<sup>5</sup> Sastri dropped this stop.

<sup>6</sup> *prabhāsuare* (B).

7 *śamsāmāha* (B).

<sup>8</sup> Em. *cittasyodayastava nāstīti* (B).

<sup>9</sup> pravandho (B).

10 *nāhāmkāraścalati* (B)

ॐ नमो भगवते वासुदेवाय ॥ अथ श्रवणं ध्यातुं विधातुं कथं भवेत् ॥ सुकं कर्माणि न कर्माणि निजानां द्वेषात् ॥ सादिकं न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि ॥  
 सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि ॥  
 सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि ॥  
 सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि ॥  
 सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि सुकं कर्माणि न सुकं कर्माणि ॥

57-A

prasahyava<sup>1</sup> harasi. bho karmmeva vaśyacitta vicāra . . grhamiti<sup>2</sup>. svakaṃ kāyaṃ pīnakamiti. rāgadveṣamohādikaṃ samūhaṃ tava nija grhiṇi jñānamudrānāirā-  
 tmām samālingya tasya bhakṣaṇaṃ niḥsvabhāvikaṇaṃ mayā<sup>3</sup> karttavyam. tathāca sarahapādāḥ.

gharaṇiṣṭe parabiṣa khajjai ityādi . .

gharabi to khajjai saṅgi rajjai paṭho rāa birāaṇi<sup>4</sup>

akula paddhi cittā bhaṭṭi joini so patidāsa . .

caturthapadena svacchandacaryāmāha . . sarahapāda siddhacāryohi vadati. saraha bhaṇaityādi. duṣṭa baladamiti<sup>5</sup> duṣṭa viṣayaṃ bala dadāti<sup>6</sup> duṣṭa balada-  
 cittarājo bodhavyā<sup>7</sup>. ekena tena duṣṭeṇa trāilokyam nāṣitam. tena duṣṭa baladena<sup>8</sup> mayā kiṃ karttavyam. go iti indriyam. tasya sālamvanaṃ svakāyaṃ tam  
 śūnyappravhāsvarūpaṃ kṛtvā guruvacanaprasādāt svacchandena trijagati viharāṇaṃ karomīti tathāca śāntidebapādāḥ . . sva

<sup>1</sup> Em. *prasahyāva* (B).

<sup>2</sup> Sastri omitted this stop.

<sup>3</sup> *niḥsvabhāvikaṇaṃ mayā* (B).

<sup>4</sup> *berāaṇi* (B).

<sup>5</sup> Sastri used a stop here.

<sup>6</sup> *valaṃ dadāti iti* (B).

<sup>7</sup> *vodhavyaḥ* (B).

<sup>8</sup> *valadena* with a cut-mark on the *e* diacritic of *le* (A).

ॐ ह्रीं क्लीं नमो भगवते वासुदेवाय ॥ १ ॥ नागमासमीगहृताः काकपादनाः ॥ २ ॥ मणयोऽवमृताः सताः ॥ ३ ॥ मणयोऽवमृताः सताः ॥ ४ ॥ मणयोऽवमृताः सताः ॥ ५ ॥ मणयोऽवमृताः सताः ॥ ६ ॥ मणयोऽवमृताः सताः ॥ ७ ॥ मणयोऽवमृताः सताः ॥ ८ ॥ मणयोऽवमृताः सताः ॥ ९ ॥ मणयोऽवमृताः सताः ॥ १० ॥ मणयोऽवमृताः सताः ॥ ११ ॥ मणयोऽवमृताः सताः ॥ १२ ॥ मणयोऽवमृताः सताः ॥ १३ ॥ मणयोऽवमृताः सताः ॥ १४ ॥ मणयोऽवमृताः सताः ॥ १५ ॥ मणयोऽवमृताः सताः ॥ १६ ॥ मणयोऽवमृताः सताः ॥ १७ ॥ मणयोऽवमृताः सताः ॥ १८ ॥ मणयोऽवमृताः सताः ॥ १९ ॥ मणयोऽवमृताः सताः ॥ २० ॥ मणयोऽवमृताः सताः ॥ २१ ॥ मणयोऽवमृताः सताः ॥ २२ ॥ मणयोऽवमृताः सताः ॥ २३ ॥ मणयोऽवमृताः सताः ॥ २४ ॥ मणयोऽवमृताः सताः ॥ २५ ॥ मणयोऽवमृताः सताः ॥ २६ ॥ मणयोऽवमृताः सताः ॥ २७ ॥ मणयोऽवमृताः सताः ॥ २८ ॥ मणयोऽवमृताः सताः ॥ २९ ॥ मणयोऽवमृताः सताः ॥ ३० ॥ मणयोऽवमृताः सताः ॥ ३१ ॥ मणयोऽवमृताः सताः ॥ ३२ ॥ मणयोऽवमृताः सताः ॥ ३३ ॥ मणयोऽवमृताः सताः ॥ ३४ ॥ मणयोऽवमृताः सताः ॥ ३५ ॥ मणयोऽवमृताः सताः ॥ ३६ ॥ मणयोऽवमृताः सताः ॥ ३७ ॥ मणयोऽवमृताः सताः ॥ ३८ ॥ मणयोऽवमृताः सताः ॥ ३९ ॥ मणयोऽवमृताः सताः ॥ ४० ॥ मणयोऽवमृताः सताः ॥ ४१ ॥ मणयोऽवमृताः सताः ॥ ४२ ॥ मणयोऽवमृताः सताः ॥ ४३ ॥ मणयोऽवमृताः सताः ॥ ४४ ॥ मणयोऽवमृताः सताः ॥ ४५ ॥ मणयोऽवमृताः सताः ॥ ४६ ॥ मणयोऽवमृताः सताः ॥ ४७ ॥ मणयोऽवमृताः सताः ॥ ४८ ॥ मणयोऽवमृताः सताः ॥ ४९ ॥ मणयोऽवमृताः सताः ॥ ५० ॥ मणयोऽवमृताः सताः ॥ ५१ ॥ मणयोऽवमृताः सताः ॥ ५२ ॥ मणयोऽवमृताः सताः ॥ ५३ ॥ मणयोऽवमृताः सताः ॥ ५४ ॥ मणयोऽवमृताः सताः ॥ ५५ ॥ मणयोऽवमृताः सताः ॥ ५६ ॥ मणयोऽवमृताः सताः ॥ ५७ ॥ मणयोऽवमृताः सताः ॥ ५८ ॥ मणयोऽवमृताः सताः ॥ ५९ ॥ मणयोऽवमृताः सताः ॥ ६० ॥ मणयोऽवमृताः सताः ॥ ६१ ॥ मणयोऽवमृताः सताः ॥ ६२ ॥ मणयोऽवमृताः सताः ॥ ६३ ॥ मणयोऽवमृताः सताः ॥ ६४ ॥ मणयोऽवमृताः सताः ॥ ६५ ॥ मणयोऽवमृताः सताः ॥ ६६ ॥ मणयोऽवमृताः सताः ॥ ६७ ॥ मणयोऽवमृताः सताः ॥ ६८ ॥ मणयोऽवमृताः सताः ॥ ६९ ॥ मणयोऽवमृताः सताः ॥ ७० ॥ मणयोऽवमृताः सताः ॥ ७१ ॥ मणयोऽवमृताः सताः ॥ ७२ ॥ मणयोऽवमृताः सताः ॥ ७३ ॥ मणयोऽवमृताः सताः ॥ ७४ ॥ मणयोऽवमृताः सताः ॥ ७५ ॥ मणयोऽवमृताः सताः ॥ ७६ ॥ मणयोऽवमृताः सताः ॥ ७७ ॥ मणयोऽवमृताः सताः ॥ ७८ ॥ मणयोऽवमृताः सताः ॥ ७९ ॥ मणयोऽवमृताः सताः ॥ ८० ॥ मणयोऽवमृताः सताः ॥ ८१ ॥ मणयोऽवमृताः सताः ॥ ८२ ॥ मणयोऽवमृताः सताः ॥ ८३ ॥ मणयोऽवमृताः सताः ॥ ८४ ॥ मणयोऽवमृताः सताः ॥ ८५ ॥ मणयोऽवमृताः सताः ॥ ८६ ॥ मणयोऽवमृताः सताः ॥ ८७ ॥ मणयोऽवमृताः सताः ॥ ८८ ॥ मणयोऽवमृताः सताः ॥ ८९ ॥ मणयोऽवमृताः सताः ॥ ९० ॥ मणयोऽवमृताः सताः ॥ ९१ ॥ मणयोऽवमृताः सताः ॥ ९२ ॥ मणयोऽवमृताः सताः ॥ ९३ ॥ मणयोऽवमृताः सताः ॥ ९४ ॥ मणयोऽवमृताः सताः ॥ ९५ ॥ मणयोऽवमृताः सताः ॥ ९६ ॥ मणयोऽवमृताः सताः ॥ ९७ ॥ मणयोऽवमृताः सताः ॥ ९८ ॥ मणयोऽवमृताः सताः ॥ ९९ ॥ मणयोऽवमृताः सताः ॥ १०० ॥ मणयोऽवमृताः सताः ॥

57-B

cchanda caryānilaya ityādi. .39..

*rāga mālasi gabuḍā.kāhṇapādānām.*  
*jo maṇagoera<sup>1</sup> ālā jālā<sup>2</sup>.*  
*āgama pothi<sup>3</sup> iṣṭāmālā<sup>4</sup>. .dhrn..*  
*bhaṇa kaisē sahaja bola bā jā<sup>5</sup>.*  
*kāa bāk cia<sup>6</sup> jasū ṇa samāa<sup>7</sup>. .dhrn..*  
*āle guru uesai sīsa.*  
*bākpathātita<sup>8</sup> kāhība<sup>9</sup> kīsa. .dhrn..*  
*je tai<sup>10</sup> boli<sup>11</sup> te tabi ṭāla<sup>12</sup>*  
*guru bodha<sup>13</sup> se sīsa<sup>14</sup> kāla. .dhrn..*  
*bhaṇai kāhṇa<sup>15</sup> jīṇa raṇa bi kaisā<sup>16</sup>*  
*kālē boba<sup>17</sup> sambōhia jaisā. .dhrn..*

sahajānandamuditaḥ kṛṣṇācārya mudita<sup>18</sup> pratipādayati. jo maṇa ityādi.mama indriyaśvasya<sup>19</sup> gocaro yaḥ sakala vikalpajālaḥ.. āgama mantrasāstī ādijñānam vā tatsarvvaṇica. tathāca. āgama veapurāṇetyādi.

dhruvapadena sahajadorllabhyaṃ<sup>20</sup> patripādayati. ataeva vedaḥ katham sahajamanuttarajñānavaktum<sup>21</sup> śakyate. pṛthagjanānam kāyavākciṭṭam jasmin saha je nāntarbhavati. tathāca tilopādāḥ.<sup>22</sup>

sasaṃ

<sup>1</sup> maṇagoera (B,C), maṇa-goara (D).

<sup>2</sup> ālājālā (D,E).

<sup>3</sup> May also be read as pothā (A).

<sup>4</sup> iṣṭhāmālā (D), iṣṭāmālā (E).

<sup>5</sup> bolabā jāi (D).

<sup>6</sup> kāyabākcia (C), kāa-bākcia (D).

<sup>7</sup> samāi (D).

<sup>8</sup> bāk pathātita (D).

<sup>9</sup> kāhība (C,D).

<sup>10</sup> jeta i (C), jetai (D).

<sup>11</sup> There is an *e* diacritic with *li*, with cut mark on it (A). bolo (E).

<sup>12</sup> te tabi ṭāla (B), teta bi ṭāla (C), teta bi ṭāla (D).

<sup>13</sup> boba (C,D).

<sup>14</sup> sīsa (B,C,D).

<sup>15</sup> kāhṇu (B,C).

<sup>16</sup> bihasai, with a cut mark on sa (A), jīṇaraṇa bihasai sā (B), jīṇa raṇa bi kaisā (C),

jīṇa raṇabi kaisā (D), jīṇaraṇa bi kaisā (E).

<sup>17</sup> kāla bobē (D).

<sup>18</sup> Sastri dropped this word, mudita and inserted a stop here.

<sup>19</sup> Em. indriyāśvasya (B).

<sup>20</sup> sahajadorllabhyaṃ (B).

<sup>21</sup> sahajamanuttarajñānam vaktum (B).

<sup>22</sup> tilopādāḥ (B).

(वसन्तकृष्णवर्णितो पादकन्याः। मन्मथोऽपि नृपस्य। इति। यपदेन कुरुष्वपमाहा। अतमिमादि। अनीनि सुतः। ५५।  
 योपदेन ददाति। योपि नृपस्य। सकथावेद्यो नृपस्य। अनेनाति कथावदति। नि। कथां च सवदना। मन्मथोऽपि नृपस्य। अतमिमादि। अनीनि सुतः। ५५।  
 इत्यपि देन कुरुष्वपमाहा। अतमिमादि। अनीनि सुतः। ५५।  
 सान्ध्याविठन कविद्वयेन युक्तः। कुरुष्वपमाहा। अतमिमादि। अनीनि सुतः। ५५।  
 अतमिमादि। अनीनि सुतः। ५५।

58-A

beṇa tantaphala tilopāe bhaṇanti.

jo maṇa goara goiā sō paramathe na honti. .

dvitīyapādena tatvasvarupamāha. alemityādi. alaṇ niskalaṇ<sup>1</sup> guruḥ śiṣyāyopadeśaṇ dadāti. yopi<sup>2</sup> sahajaḥ sa kathāvedyo na bhavati. tena guruṇā kiṇ kṛtvā vaktavyamiti. tathāca sarahapādāḥ. na taṇ bāe guru kahai ityādi.

trtīyapādena<sup>3</sup> tamevārthaṇ dr̥ḍhayati. tejai ityādi. tasmātra<sup>4</sup> bhagavati<sup>5</sup> mātragatyā yadyadbhanyate sahajaṇ tat sarvvaṇ ṭālanamasadrūpaṇ. yopi vajraguruḥ sopyasmindharme vacana daridrarthena<sup>6</sup> yuktaḥ. tasya śiṣyenāpyavacatvena<sup>7</sup> kiñcinnaśrutam. ataeva sopi<sup>8</sup> vadhiraśtasmin gambhīra dharme matim pratipādayati. bhaṇai ityādi. kṛṣṇācāryohi<sup>9</sup>. vadati. kidṛśaṇ jinaratnaṇ ratimanantamanuttarasukhaṇ tanotīti ratnaṇ caturthānandaṇ bodhavyaṇ. yathā vadhiraḥ saṇketādinā mukasya saṇbodha

<sup>1</sup> Em. *niṣphalaṇ* (B).

<sup>2</sup> *yo'pi* (B).

<sup>3</sup> There is *e* diacritic before *pa*, with a cut mark on it (A).

<sup>4</sup> *tasmāt* (B).

<sup>5</sup> Em. *bhagavāti* (B).

<sup>6</sup> Em. *daridratvena* (B).

<sup>7</sup> *śiṣyenāpyavacastvena* (B).

<sup>8</sup> *so'pi ca* (B).

<sup>9</sup> Sastri dropped this stop.

ॐ नमो भगवते वासुदेवाय ॥ १ ॥ नमो भगवते वासुदेवाय ॥ २ ॥ नमो भगवते वासुदेवाय ॥ ३ ॥ नमो भगवते वासुदेवाय ॥ ४ ॥ नमो भगवते वासुदेवाय ॥ ५ ॥ नमो भगवते वासुदेवाय ॥ ६ ॥ नमो भगवते वासुदेवाय ॥ ७ ॥ नमो भगवते वासुदेवाय ॥ ८ ॥ नमो भगवते वासुदेवाय ॥ ९ ॥ नमो भगवते वासुदेवाय ॥ १० ॥ नमो भगवते वासुदेवाय ॥ ११ ॥ नमो भगवते वासुदेवाय ॥ १२ ॥ नमो भगवते वासुदेवाय ॥ १३ ॥ नमो भगवते वासुदेवाय ॥ १४ ॥ नमो भगवते वासुदेवाय ॥ १५ ॥ नमो भगवते वासुदेवाय ॥ १६ ॥ नमो भगवते वासुदेवाय ॥ १७ ॥ नमो भगवते वासुदेवाय ॥ १८ ॥ नमो भगवते वासुदेवाय ॥ १९ ॥ नमो भगवते वासुदेवाय ॥ २० ॥ नमो भगवते वासुदेवाय ॥ २१ ॥ नमो भगवते वासुदेवाय ॥ २२ ॥ नमो भगवते वासुदेवाय ॥ २३ ॥ नमो भगवते वासुदेवाय ॥ २४ ॥ नमो भगवते वासुदेवाय ॥ २५ ॥ नमो भगवते वासुदेवाय ॥ २६ ॥ नमो भगवते वासुदेवाय ॥ २७ ॥ नमो भगवते वासुदेवाय ॥ २८ ॥ नमो भगवते वासुदेवाय ॥ २९ ॥ नमो भगवते वासुदेवाय ॥ ३० ॥ नमो भगवते वासुदेवाय ॥ ३१ ॥ नमो भगवते वासुदेवाय ॥ ३२ ॥ नमो भगवते वासुदेवाय ॥ ३३ ॥ नमो भगवते वासुदेवाय ॥ ३४ ॥ नमो भगवते वासुदेवाय ॥ ३५ ॥ नमो भगवते वासुदेवाय ॥ ३६ ॥ नमो भगवते वासुदेवाय ॥ ३७ ॥ नमो भगवते वासुदेवाय ॥ ३८ ॥ नमो भगवते वासुदेवाय ॥ ३९ ॥ नमो भगवते वासुदेवाय ॥ ४० ॥ नमो भगवते वासुदेवाय ॥ ४१ ॥ नमो भगवते वासुदेवाय ॥ ४२ ॥ नमो भगवते वासुदेवाय ॥ ४३ ॥ नमो भगवते वासुदेवाय ॥ ४४ ॥ नमो भगवते वासुदेवाय ॥ ४५ ॥ नमो भगवते वासुदेवाय ॥ ४६ ॥ नमो भगवते वासुदेवाय ॥ ४७ ॥ नमो भगवते वासुदेवाय ॥ ४८ ॥ नमो भगवते वासुदेवाय ॥ ४९ ॥ नमो भगवते वासुदेवाय ॥ ५० ॥ नमो भगवते वासुदेवाय ॥ ५१ ॥ नमो भगवते वासुदेवाय ॥ ५२ ॥ नमो भगवते वासुदेवाय ॥ ५३ ॥ नमो भगवते वासुदेवाय ॥ ५४ ॥ नमो भगवते वासुदेवाय ॥ ५५ ॥ नमो भगवते वासुदेवाय ॥ ५६ ॥ नमो भगवते वासुदेवाय ॥ ५७ ॥ नमो भगवते वासुदेवाय ॥ ५८ ॥ नमो भगवते वासुदेवाय ॥ ५९ ॥ नमो भगवते वासुदेवाय ॥ ६० ॥ नमो भगवते वासुदेवाय ॥ ६१ ॥ नमो भगवते वासुदेवाय ॥ ६२ ॥ नमो भगवते वासुदेवाय ॥ ६३ ॥ नमो भगवते वासुदेवाय ॥ ६४ ॥ नमो भगवते वासुदेवाय ॥ ६५ ॥ नमो भगवते वासुदेवाय ॥ ६६ ॥ नमो भगवते वासुदेवाय ॥ ६७ ॥ नमो भगवते वासुदेवाय ॥ ६८ ॥ नमो भगवते वासुदेवाय ॥ ६९ ॥ नमो भगवते वासुदेवाय ॥ ७० ॥ नमो भगवते वासुदेवाय ॥ ७१ ॥ नमो भगवते वासुदेवाय ॥ ७२ ॥ नमो भगवते वासुदेवाय ॥ ७३ ॥ नमो भगवते वासुदेवाय ॥ ७४ ॥ नमो भगवते वासुदेवाय ॥ ७५ ॥ नमो भगवते वासुदेवाय ॥ ७६ ॥ नमो भगवते वासुदेवाय ॥ ७७ ॥ नमो भगवते वासुदेवाय ॥ ७८ ॥ नमो भगवते वासुदेवाय ॥ ७९ ॥ नमो भगवते वासुदेवाय ॥ ८० ॥ नमो भगवते वासुदेवाय ॥ ८१ ॥ नमो भगवते वासुदेवाय ॥ ८२ ॥ नमो भगवते वासुदेवाय ॥ ८३ ॥ नमो भगवते वासुदेवाय ॥ ८४ ॥ नमो भगवते वासुदेवाय ॥ ८५ ॥ नमो भगवते वासुदेवाय ॥ ८६ ॥ नमो भगवते वासुदेवाय ॥ ८७ ॥ नमो भगवते वासुदेवाय ॥ ८८ ॥ नमो भगवते वासुदेवाय ॥ ८९ ॥ नमो भगवते वासुदेवाय ॥ ९० ॥ नमो भगवते वासुदेवाय ॥ ९१ ॥ नमो भगवते वासुदेवाय ॥ ९२ ॥ नमो भगवते वासुदेवाय ॥ ९३ ॥ नमो भगवते वासुदेवाय ॥ ९४ ॥ नमो भगवते वासुदेवाय ॥ ९५ ॥ नमो भगवते वासुदेवाय ॥ ९६ ॥ नमो भगवते वासुदेवाय ॥ ९७ ॥ नमो भगवते वासुदेवाय ॥ ९८ ॥ नमो भगवते वासुदेवाय ॥ ९९ ॥ नमो भगवते वासुदेवाय ॥ १०० ॥ नमो भगवते वासुदेवाय ॥

58-B

nam karoti . . tadvaddüre sadguruh śiṣyeratisvaprabhāvena mahāsukhaṃ tanoti. tathāca daudipādāḥ<sup>1</sup> . . adüre düre vetyādi . . 40 . .

rāga kahṇa guṇjari<sup>2</sup> (.) bhusukupādānām.

āie aṇuanāe jagare<sup>3</sup> bhānti<sup>4</sup> so paḍihā<sup>5</sup>

rājasāpa<sup>6</sup> dekhi<sup>7</sup> jo camakii ṣāre<sup>8</sup> kim kam<sup>9</sup> boḍo khāi . . dhrū . .

akaṭa joiā re<sup>10</sup> mā kara hathā<sup>11</sup> lohṇā<sup>12</sup>.

āisa sahāb<sup>13</sup> jai jaga bujhaṣi<sup>14</sup> tuṭa<sup>15</sup> bāṣaṇā<sup>16</sup>lorā . .

marumarici gandhanairi<sup>17</sup> dāpatibimbu<sup>18</sup> jaisā.

bātābati<sup>19</sup> so diḍha<sup>20</sup> bhoiā ap<sup>21</sup> pāthara<sup>22</sup> jaiṣa<sup>23</sup> . . dhrū

bāddhisuā<sup>24</sup> jima keli karai khelai bahubiha kheḍā<sup>25</sup>.

bāluā tel<sup>26</sup> sasara simge ākāṣe phulilā<sup>27</sup> . . dhrū . .

rāutu bhaṇai kaṭa bhusuku bhaṇai kaṭa

saalā aisa sahāba.

jai to muḍhā acchasi<sup>28</sup> bhānti<sup>29</sup> pucchatu<sup>30</sup> sadguru pāba . . dhrū

sahajānandamudito hi bhusukupādastamevārthaṃ pratipādayati. āi ityādi. ādāu anutpanna<sup>31</sup> bhāvatve . .

<sup>1</sup> iudipādāḥ (B).

<sup>2</sup> kahṇugunjari (B, C), kahṇugunjari (E).

<sup>3</sup> aṇuanā e jaga re (D, E).

<sup>4</sup> bhāntiū tso (B), bhāntie so (C), bhānti<sup>4</sup> so (D, E).

<sup>5</sup> rāja sāpa (D).

<sup>6</sup> Followed by te, with cut mark on it. (A).

<sup>7</sup> sāce (C).

<sup>8</sup> kim taṇ. (B), Ki tā (C), ki tā (D), Ki kā (E).

<sup>9</sup> joiāre (C).

<sup>10</sup> hātha (C).

<sup>11</sup> lohṇā (D), lonthā (E).

<sup>12</sup> sabhāvā (B, C).

<sup>13</sup> bujhasi (C), būjhasi (D, E).

<sup>14</sup> tuṭai (B, C, D).

<sup>15</sup> bāsanā (C), bāsanā (D).

<sup>16</sup> gandhabanaari (C), gandhabbanaari, (D), gandhaba nairi (E).

<sup>17</sup> dāpapa-paḍibimbu (C, D).

<sup>18</sup> diṭa (B, E), diḍha (C, D).

<sup>19</sup> āpa pāthara (D).

<sup>20</sup> jaisā (B, C, D).

<sup>21</sup> bāddhisuā (B), bāddhisuā (C), bāṇji suā (D), bāṇdhi-suā (E).

<sup>22</sup> khelā (C).

<sup>23</sup> ākāṣaphulilā (B), ākāṣa phulilā (C), ākāṣa phulilā (D).

<sup>24</sup> āchasi (D).

<sup>25</sup> puchatu (D).

<sup>26</sup> anutpanna, with cut mark on a diacritic of pā (A).

ननु यदि स्वयं परमार्थज्ञैरवगतं तन तेनैव प्रकृतं न गच्छति ॥ अथाह ननु अकारो मुखं सर्वधर्माणां मातृमनत्रकाहं यथाविद्यादिभिर्लोकनानी  
तदीहान्ति न प्रकृतं तया तिनैव प्रकृतं न गच्छति ॥ अथाह ननु अकारो मुखं सर्वधर्माणां मातृमनत्रकाहं यथाविद्यादिभिर्लोकनानी  
देवते विद्यमाने अथवा तस्योक्तिर्न कदापि विद्यमाना ॥ अथाह ननु अकारो मुखं सर्वधर्माणां मातृमनत्रकाहं यथाविद्यादिभिर्लोकनानी  
हं अकारो मुखं सर्वधर्माणां मातृमनत्रकाहं यथाविद्यादिभिर्लोकनानी ॥ अथाह ननु अकारो मुखं सर्वधर्माणां मातृमनत्रकाहं यथाविद्यादिभिर्लोकनानी  
एतन्नामैव विधीयते ननु तस्यैव प्रकृतं न गच्छति ॥ अथाह ननु अकारो मुखं सर्वधर्माणां मातृमनत्रकाहं यथाविद्यादिभिर्लोकनानी

59-A

na jagadidaṃ svayaṃ paramārthajñāiravagataṃ. tena teṣvanyathābhāvaṃ na gacchati. . tathācā(ga)maḥ<sup>1</sup>. akāro mukhaṃ sarvvadharmmāṇāmādyanutpannatvāt<sup>2</sup>.  
atha bhrāṃptyā vidyātimiralocanānnilapitādi rūpeṇa bho bālayogin bhāvaṃ tvāṃ pratibhāsate. . tathācārya ridattakāḥ<sup>3</sup>.

keśaūḍakaṃ yathākāśe dṛśyate tāimira kairjjanaiḥ.

tathā lokādidoṣeṇa bhāvo bālāirvikalpyate. .

atha rajosarpāvijñānaṃ<sup>4</sup> kṛtvā samprāsitaḥ<sup>5</sup> yaḥ. sāṃpi<sup>7</sup> tena rājju<sup>8</sup> sarpeṇa kiṃ satyena khaditaḥ<sup>9</sup>.

dhruvapadena mārgasyānuśāṃsāmāha. . akāṣetyādi. ākaṣāścaryaṃ bho bālayogin atra hastāmarṣaṃ mā kuru. . idṛśa svabhāvena yadi jagatasvarūpā-  
vagamaṃ karosi<sup>10</sup> tadā anādi bhavavikalpa vāsanādoṣasaṃgrahaṃ palāyate tava.

dvitīyapadena 'te'(ta)mevārthaṃ<sup>11</sup> samvṛtti dṛṣṭāntena<sup>12</sup> spaṣṭayati. marumaricītyādi. mṛgatṛṣṇā gandharvvanagara darśanādi pratibhāsamātraṃ bhāvasya  
yogivareṇa

<sup>1</sup> tathācāmaḥ (A), Em. tathācāgamaḥ (B).

<sup>2</sup> sarvvadharmmāṇāmādyanutpannatvāt (B).

<sup>3</sup> athācāryānidattakāḥ (B).

<sup>4</sup> keśaūḍakaṃ (B).

<sup>5</sup> Em. rājju sarpālbijñānaṃ (B).

<sup>6</sup> samprāsita (B).

<sup>7</sup> so'pi (B).

<sup>8</sup> Em. rājju (B).

<sup>9</sup> khaditaḥ (B).

<sup>10</sup> karosi (B).

<sup>11</sup> tmevārthaṃ (A), tmevārthaṃ (B).

<sup>12</sup> dṛṣṭāntena, with a cut mark on the left diacritic of ṣto (A).

ॐ नमो भगवते वासुदेवाय ॥ यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥ यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥  
 यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥ यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥ यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥  
 यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥ यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥ यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥  
 यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥ यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥ यथा मायायाः प्रकृत्या भवति तथैव जगत्प्रकृत्या भवति ॥

59-B

dr̥śyate. tathācāgamaḥ.. yathā māyāpañcathā<sup>1</sup> svapnam tathāsyādamtarābhavamityādi.<sup>2</sup> etatsarvvaṃ avidyāvāsanādoṣeṇa mithyā bālāirrvikalpyate. yathā vatā-  
 varttena nīramapi prastaram bhūtaṃ tadvadbhāvagrāmo yogindrena bodhavyaḥ.. tathācāgamaḥ..

śunyataiva bhavedbhāvo vāsanāvāsītā satī.

vāttāvar̥tte bhūdr̥ghibhūtā<sup>3</sup> āpa eva ghanopalāḥ..

tṛtiyapadenātyantābhāva<sup>4</sup> śūcayati. bāndhityādi.. baṃdhyābhāgvatī nāirātmā tasyāḥ sutāḥ paramārthasatyam vālukātāilopamaṃ.<sup>5</sup> śāśar̥ṅgopamañca.<sup>6</sup> etc-  
 nānutpannasvabhāvo hi tasya śūcitaḥ.<sup>7</sup> sa eva utpannohi paramārtha satya<sup>8</sup> mahāsukha pañcajñānātmakaḥ.<sup>9</sup> jagati nānāprakāreṇa kṛdārasamanubhavatīti. tathāca  
 sūtake. pañcabuddhātmaka<sup>10</sup> sarvvajagoyamityādi..

caturthapadena bhāvaparīśuddhimāha. bhusuku ityādi. bhusukupādohi vadati. bhāvanāmeṣa<sup>11</sup> rūpo hi mayī<sup>12</sup> kathitaḥ. bho bālayogin ya....

<sup>1</sup> Em. yathā māyā yathā svapnam (B).

<sup>2</sup> tathāsmi hyantarābhavamityādi (B).

<sup>3</sup> vāttāvar̥tte dr̥ghibhūtā (B).

<sup>4</sup> bhāvaṃ (B).

<sup>5</sup> Sastri dropped this stop sign.

<sup>6</sup> Em. śāśar̥ṅgopamañca (B).

<sup>7</sup> Em. śūcitaḥ (B).

<sup>8</sup> Em. satyam (B).

<sup>9</sup> Sastri dropped this stop.

<sup>10</sup> pañcabuddhyātmaka (B).

<sup>11</sup> Em. bhāvanāmeṣa (B).

<sup>12</sup> mayā (B).



दिहवमत्रिबहामिहामसुवउकाठवाधनकन॥४॥बागकासाद॥काकपागाना॥मिसमहकुपमपना॥कावविवा॥मासादिविमना॥काकनक  
 मसाकनहि॥दकमनुदिमलेलोपमक॥५॥मुधादि० नानदेयकागवाकागजकहिसावकमावमवा॥मुधासुवुलोमपपेयसुह  
 वनामनउपाकनुदेयक॥५॥कवमकलमावक॥मुधासुवुलोमपपेयसुह  
 मसावप्रतिपाक्यादि॥मिसमहकुपमपना॥कावविवा॥मासादिविमना॥काकनक  
 डिमिसमहकुपमपना॥कावविवा॥मासादिविमना॥काकनक

60-A

di tava bhrāntiratrāsti tadā sadgurucaraṇārādhanaṁ<sup>1</sup> kuru . . 41.

rāgā kāmōda . . kāhṇa pādānaṁ . .

cia sahaṇe śaṇa sampunnā.

kāndhabioe. mohohi<sup>2</sup> bisannā . . dhr̥u.

bhaṇa'ika' (kai) se<sup>3</sup> kāhṇa nāhi.

phara'i anudina'm' taīloe pamāi<sup>4</sup> . . dhr̥u . .

mūḍhā<sup>5</sup> diḥha nāḥha dekhi kāara.

bhāgatarāṅga<sup>6</sup> ki soṣai sāraara<sup>7</sup> . . dhr̥u.

mūḍhā<sup>8</sup> achante loa na<sup>9</sup> pekhai.

dudha mājhē laḍa paṇṇaṇi<sup>10</sup> dekhai . . dhr̥u.

bhaba jāi na ābai esu<sup>11</sup> koi.

āisa<sup>12</sup> bhābe bilasai kāhṇila joi . . dhr̥u . .

jñānāmṛtaparituṣṭohi kṛṣṇācāyapādastamevārthaṁ pratipādayati . . cia ityādi. sahaṇetyādi. prakṛtisvarūpeṇasarvvadeva<sup>13</sup> soḍaśi śūnyatāyā<sup>14</sup> sampūrṇāyāṁ-  
 mama cittarājah. ataeva skandhaviyogeneti. bho janāḥ mama skandhābhāvātviṣāda<sup>15</sup> mā kuru. tathāca hevajre. skandhābhāvaparamamiti.  
 dhruvapadena svarūpaṁ pratipādayati. bho bālayogin vada kathaṁ kṛṣṇācāryohi

<sup>1</sup> caraṇācārādhanaṁ, with cut-mark on medial ca (A).

<sup>2</sup> mā hohi (B).

<sup>3</sup> ikase (A); obviously a slip for kaise. kaise (B,C,D).

<sup>4</sup> anudinaṁ taīloe pamāi (A,B), anudinā teloe pamāi (C), anudina teloe samāi (D).

<sup>5</sup> mūḍā (C,E).

<sup>6</sup> bhāga taraṅga (B,D), bhāṅga taraṅga (C).

<sup>7</sup> sāra (B,C,D,E).

<sup>8</sup> mūḍā (C,E).

<sup>9</sup> na (B,C,D).

<sup>10</sup> laḍa na cchante (C), lada na āchantē (D), naḍaṇa cchantē na (E).

<sup>11</sup> etlu (C).

<sup>12</sup> aisa (C,D).

<sup>13</sup> sarvvadaiva (B).

<sup>14</sup> Em. śūnyatāyāṁ (B).

<sup>15</sup> Em. viṣādam (B).

na vidyate trālokyasvarupam ta bhāvya<sup>1</sup> anudinam sphurati paramārthajaladho<sup>2</sup> krīḍatīyarthah. tathācāgamah.  
yathā nadījalāt svacchāt mine<sup>3</sup> utpatati drutaṁ.  
sarvva śūnyāttathā svacchāt māyājālam mudīryate.

dvtīyapadena dr̥ṣṭāntadyāreṇa tamevārtham vispaṣṭayati<sup>4</sup>. mūḍhā ityādi. nilapitādi varṇasamsthānohi yo bhāvastasya bhaṅgam dr̥ṣṭvā mudghāḥ kimartha<sup>5</sup>  
kātarā bhavati<sup>6</sup>. kimambhodhārbhagnataraṅga'm'stam<sup>7</sup> sāgaram śoṣayati(.)<sup>8</sup>

tṛtīyapadena pariniṣpannatāmāha. bhava jāi ṇa ityādi. sadgurupaṅkam jārājah<sup>9</sup> na karotīyarthah. etadbhasvasvabhāva pariñānena. kṛṣṇācāryapādo bhavē-  
pyatra<sup>10</sup> vilasati<sup>11</sup>. krīḍatīti<sup>12</sup>. .42..

rāga baṅgāla (.) bhusukupādānām..  
sahaja mahātaru<sup>13</sup> pharittāe<sup>14</sup> tālloe.<sup>15</sup>  
khasamasabhābe<sup>16</sup> re bāṇata kā koe<sup>17</sup>.. dhru..  
jima jale pañā tāliā bheu na<sup>18</sup> jāa.<sup>19</sup>  
tima marana aaṛāre<sup>20</sup> samarase gaṇa samāa<sup>21</sup>.. dhru..  
jat puṇā<sup>22</sup>.

<sup>1</sup> Em. *saurupam taṁ vibhāvya* (A).

<sup>2</sup> *jala dhātu* (A).

<sup>3</sup> Em. *mina* (B).

<sup>4</sup> Sastri dropped this stop.

<sup>5</sup> *mūrkhāḥ kimarthaṁ* (B).

<sup>6</sup> Em. *bhavanti* (B).

<sup>7</sup> *kimambhodherbhagnataraṅgam taṁ* (B).

<sup>8</sup> Sastri inserted this stop.

<sup>9</sup> Em. *sadguru paṅkaja rājāḥ* (B).

<sup>10</sup> *bhāve'pyatra* (B).

<sup>11</sup> *vilasati* (B).

<sup>12</sup> The commentary of the third sloka has not been given in the A-text, Bagchi, on the basis of the Tibetan text, has reconstructed the commentary of the sloka

<sup>13</sup> *sahajamahātaru* (B), following this word there is a stop-mark like, (२), likely, to denote a sensical pause.

<sup>14</sup> *pharia e* (B,C,D), *ffarittā e* (E).

<sup>15</sup> *teloe* (B,C,D,E). In the sons, com., and in the translation of the Tib. text the word is *trālokyam*

<sup>16</sup> *khasama sahābe* (D).

<sup>17</sup> *bāṇata mukā koe* (C). *bandhanaia mukā koe* (D), *bāṇatakā koe* (E).

<sup>18</sup> *bheḍa na* (B), *bheḍana* (E).

<sup>19</sup> *jāi* (D).

<sup>20</sup> *maṇa-raṇa* (C), *mana-raṇā re* (C).

<sup>21</sup> *samāi* (D).

<sup>22</sup> See the note of this word on the next page.



साविहि। कथायागमभयथाहमेतन्नामुक्तमकथयामि। हरीयपदेनगवसकथमाह। जगन्नाथीयादि। यत्रायामिह। सा। नयमिवशोनगह।  
 नयपवससुवठ। नयवठवठवायसा। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय।  
 नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय।  
 नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय।  
 नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय। नयवठवठवाय।

51-B

syāditi. tathācāgamaḥ. yathā jale jalam nyastajñānacakraṃ<sup>1</sup> tathā sthitamiti.

ṭṭīyapadena bhāvasvarūpamāha. jasu nāhityādi. yasya yogīndrasyātmātmīya sambandhonaśyat<sup>2</sup> tasya parasambandhaḥ. sva<sup>3</sup>itaratara eva. yasmādoanutpannā<sup>4</sup>  
 ye bhāvāḥ.<sup>5</sup> teśāmutpādasthitibhaṅgā na dṛśyate<sup>6</sup> siddha puruṣaiḥ. tathācāgamaḥ..

na jāto na tvataścaiva<sup>7</sup> na rūpi nādhirūpavān.

na saṃsāre na nirvāṇe na kāraste na śūcyate<sup>8</sup>..

caturthapadena bhāvasvarūpamāha. bhusuku bhaṇai ityādi. kaṭamiti. pūrvvoktārtham<sup>9</sup> bhusukupādo vadati. sakala bhāvanāmeṣa svarūpaḥ.. etasmin gaṃ-  
 bhīra sahajānandānubhavā<sup>10</sup> bhāvābhāva vikalpa parihāreṇa na kopi<sup>11</sup> yogi jinasamsāra 'cā' (kā) rāgāre<sup>12</sup> yātāyātam dṛśyate. tathāca sarahapādaḥ<sup>13</sup>..

gaṃbhīra ai uāṇsa uparaṇo apyāṇa..

sahajānanda caujjaha luṇa saṃbeaṇa jāna.. 43..

rāga mallāri (.) koṇkaṇa<sup>14</sup>

<sup>1</sup> Em. nyastam jñānacakraṃ (B).

<sup>2</sup> Em. syāt (B). Sastri dropped this stop-sign.

<sup>3</sup> Em. sa (B).

<sup>4</sup> Em. yasmādoanutpannā (B).

<sup>5</sup> Sastri dropped this stop-sign.

<sup>6</sup> Em. dṛśyante (B).

<sup>7</sup> Em. mṛtaścaiva (B).

<sup>8</sup> Em. śūcyate (B).

<sup>9</sup> Sastri inserted a stop-sign here.

<sup>10</sup> sahajānandānubhāvā (B).

<sup>11</sup> ko'pi (B).

<sup>12</sup> cārāgāre (A), Em. kārāgāre (B).

<sup>13</sup> sarahapāpēdaḥ, with a cut-mark on pe. (A).

<sup>14</sup> kōṇkaṇa (B).









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[illegible]

**U-2-B**

yatnena pāryāni<sup>4</sup> samācaranti puṇyaprasaṅgādapi<sup>5</sup>

trītiyapadena paramārthasatyasya lakṣaṇa<sup>6</sup>. chāetyādi. moha vimuktā yadā paramārthabido bhavanti. tadā chāyāmāyāsamaṁ svavigrahaṁ jñānalocanena paśyati<sup>7</sup> pakṣāpakṣabhinnam śrīherukarūpaṁ cākalayatīti.<sup>8</sup> tathāca sarahapādāḥ. mahāmāyādevityādi.

caturthapadena cittaphala svarūpamāha. tatheti. prajñāpāramitārtha mahārasena cittavāsānādoṣa viśodhanam yadi kṛtyate budhāḥ. tadā jayanandipādohi vadati. cittamanyathābhavam na bhavati. tathatā viśu....

<sup>1</sup> Em. *plāvanīyam* (B).

<sup>2</sup> *cchettum* (B).

<sup>3</sup> Em. *madaḥ* (B).

<sup>4</sup> *pāryāṇi* (B).

5 This word is written on the upper margin with a tick-mark. Sastri indicated the incompleteness of the verse-line, with \* \* \* signs.

<sup>6</sup> Em. *lakṣaṇam* (B).

<sup>7</sup> Em. *paśyanti* (B).

<sup>11</sup> Em. *cākalayanti* (B).

ॐ ह्रीं क्लीं नमो भगवते वासुदेवाय ॥ १ ॥ अथ ध्यानेन कर्तव्यं ॥ २ ॥  
 नमो भगवते वासुदेवाय ॥ ३ ॥ अथ ध्यानेन कर्तव्यं ॥ ४ ॥  
 नमो भगवते वासुदेवाय ॥ ५ ॥ अथ ध्यानेन कर्तव्यं ॥ ६ ॥  
 नमो भगवते वासुदेवाय ॥ ७ ॥ अथ ध्यानेन कर्तव्यं ॥ ८ ॥  
 नमो भगवते वासुदेवाय ॥ ९ ॥ अथ ध्यानेन कर्तव्यं ॥ १० ॥  
 नमो भगवते वासुदेवाय ॥ ११ ॥ अथ ध्यानेन कर्तव्यं ॥ १२ ॥  
 नमो भगवते वासुदेवाय ॥ १३ ॥ अथ ध्यानेन कर्तव्यं ॥ १४ ॥  
 नमो भगवते वासुदेवाय ॥ १५ ॥ अथ ध्यानेन कर्तव्यं ॥ १६ ॥  
 नमो भगवते वासुदेवाय ॥ १७ ॥ अथ ध्यानेन कर्तव्यं ॥ १८ ॥  
 नमो भगवते वासुदेवाय ॥ १९ ॥ अथ ध्यानेन कर्तव्यं ॥ २० ॥  
 नमो भगवते वासुदेवाय ॥ २१ ॥ अथ ध्यानेन कर्तव्यं ॥ २२ ॥  
 नमो भगवते वासुदेवाय ॥ २३ ॥ अथ ध्यानेन कर्तव्यं ॥ २४ ॥  
 नमो भगवते वासुदेवाय ॥ २५ ॥ अथ ध्यानेन कर्तव्यं ॥ २६ ॥  
 नमो भगवते वासुदेवाय ॥ २७ ॥ अथ ध्यानेन कर्तव्यं ॥ २८ ॥  
 नमो भगवते वासुदेवाय ॥ २९ ॥ अथ ध्यानेन कर्तव्यं ॥ ३० ॥  
 नमो भगवते वासुदेवाय ॥ ३१ ॥ अथ ध्यानेन कर्तव्यं ॥ ३२ ॥  
 नमो भगवते वासुदेवाय ॥ ३३ ॥ अथ ध्यानेन कर्तव्यं ॥ ३४ ॥  
 नमो भगवते वासुदेवाय ॥ ३५ ॥ अथ ध्यानेन कर्तव्यं ॥ ३६ ॥  
 नमो भगवते वासुदेवाय ॥ ३७ ॥ अथ ध्यानेन कर्तव्यं ॥ ३८ ॥  
 नमो भगवते वासुदेवाय ॥ ३९ ॥ अथ ध्यानेन कर्तव्यं ॥ ४० ॥  
 नमो भगवते वासुदेवाय ॥ ४१ ॥ अथ ध्यानेन कर्तव्यं ॥ ४२ ॥  
 नमो भगवते वासुदेवाय ॥ ४३ ॥ अथ ध्यानेन कर्तव्यं ॥ ४४ ॥  
 नमो भगवते वासुदेवाय ॥ ४५ ॥ अथ ध्यानेन कर्तव्यं ॥ ४६ ॥  
 नमो भगवते वासुदेवाय ॥ ४७ ॥ अथ ध्यानेन कर्तव्यं ॥ ४८ ॥  
 नमो भगवते वासुदेवाय ॥ ४९ ॥ अथ ध्यानेन कर्तव्यं ॥ ५० ॥  
 नमो भगवते वासुदेवाय ॥ ५१ ॥ अथ ध्यानेन कर्तव्यं ॥ ५२ ॥  
 नमो भगवते वासुदेवाय ॥ ५३ ॥ अथ ध्यानेन कर्तव्यं ॥ ५४ ॥  
 नमो भगवते वासुदेवाय ॥ ५५ ॥ अथ ध्यानेन कर्तव्यं ॥ ५६ ॥  
 नमो भगवते वासुदेवाय ॥ ५७ ॥ अथ ध्यानेन कर्तव्यं ॥ ५८ ॥  
 नमो भगवते वासुदेवाय ॥ ५९ ॥ अथ ध्यानेन कर्तव्यं ॥ ६० ॥  
 नमो भगवते वासुदेवाय ॥ ६१ ॥ अथ ध्यानेन कर्तव्यं ॥ ६२ ॥  
 नमो भगवते वासुदेवाय ॥ ६३ ॥ अथ ध्यानेन कर्तव्यं ॥ ६४ ॥  
 नमो भगवते वासुदेवाय ॥ ६५ ॥ अथ ध्यानेन कर्तव्यं ॥ ६६ ॥  
 नमो भगवते वासुदेवाय ॥ ६७ ॥ अथ ध्यानेन कर्तव्यं ॥ ६८ ॥  
 नमो भगवते वासुदेवाय ॥ ६९ ॥ अथ ध्यानेन कर्तव्यं ॥ ७० ॥  
 नमो भगवते वासुदेवाय ॥ ७१ ॥ अथ ध्यानेन कर्तव्यं ॥ ७२ ॥  
 नमो भगवते वासुदेवाय ॥ ७३ ॥ अथ ध्यानेन कर्तव्यं ॥ ७४ ॥  
 नमो भगवते वासुदेवाय ॥ ७५ ॥ अथ ध्यानेन कर्तव्यं ॥ ७६ ॥  
 नमो भगवते वासुदेवाय ॥ ७७ ॥ अथ ध्यानेन कर्तव्यं ॥ ७८ ॥  
 नमो भगवते वासुदेवाय ॥ ७९ ॥ अथ ध्यानेन कर्तव्यं ॥ ८० ॥  
 नमो भगवते वासुदेवाय ॥ ८१ ॥ अथ ध्यानेन कर्तव्यं ॥ ८२ ॥  
 नमो भगवते वासुदेवाय ॥ ८३ ॥ अथ ध्यानेन कर्तव्यं ॥ ८४ ॥  
 नमो भगवते वासुदेवाय ॥ ८५ ॥ अथ ध्यानेन कर्तव्यं ॥ ८६ ॥  
 नमो भगवते वासुदेवाय ॥ ८७ ॥ अथ ध्यानेन कर्तव्यं ॥ ८८ ॥  
 नमो भगवते वासुदेवाय ॥ ८९ ॥ अथ ध्यानेन कर्तव्यं ॥ ९० ॥  
 नमो भगवते वासुदेवाय ॥ ९१ ॥ अथ ध्यानेन कर्तव्यं ॥ ९२ ॥  
 नमो भगवते वासुदेवाय ॥ ९३ ॥ अथ ध्यानेन कर्तव्यं ॥ ९४ ॥  
 नमो भगवते वासुदेवाय ॥ ९५ ॥ अथ ध्यानेन कर्तव्यं ॥ ९६ ॥  
 नमो भगवते वासुदेवाय ॥ ९७ ॥ अथ ध्यानेन कर्तव्यं ॥ ९८ ॥  
 नमो भगवते वासुदेवाय ॥ ९९ ॥ अथ ध्यानेन कर्तव्यं ॥ १०० ॥

65-A

ddhohi yah sa tathā param bhavati. tathāca śrīdvikalparāje. serveṣā<sup>1</sup> khalu vastūnām viśuddhi stathatā<sup>2</sup> mātā<sup>3</sup>. 46..

(rāga) guḍḍari (.) (dhāma) pādānām<sup>4</sup>  
 kamala kulīṣa mājhē<sup>5</sup> bhai ma<sup>6</sup> mialī.<sup>7</sup>  
 samatājo<sup>8</sup> jahā<sup>9</sup> caṇḍālī. .dhrū..  
 dāha ḍombighare<sup>10</sup> lāgeli āgi.  
 sahaṣālī<sup>11</sup> lai ṣiñcahū<sup>12</sup> pāñi. .dhrū..  
 nau<sup>13</sup> khara<sup>14</sup> jāla dhuma na<sup>15</sup> diṣai<sup>16</sup>.  
 meruśikhara<sup>17</sup> lai gaṇa paisai. .dhrū..  
 dhātāi<sup>18</sup> hari hara bāhma bharā<sup>19</sup>.  
 dhītā<sup>20</sup> hai nabaguṇa<sup>21</sup> śāsana paḍā<sup>22</sup>. .dhrū..  
 bhañai dhāma phuḍa leḥure<sup>23</sup> jāñi.  
 pañca nālē<sup>24</sup> uṭhi<sup>25</sup> gela pāñi. .dhrū..

tamevārthaṃ paramakaruṇāmātrika manasaḥ<sup>26</sup> siddhācāryo dhāmapādohi pratipādayati. kamalakulīṣamityādi. prajñopāyasamatām<sup>27</sup> satyākṣaramahāsukha-rāgānilāvarttānnābhāu nirmāṇacakre caṇḍālī jvalitā mama.

dhruvapadena tamevārthaṃ vispaṣṭayati yadi<sup>28</sup> dohetyādi<sup>29</sup>. mahāsukharāgadāhayuktohyagniḥ. ḍombipariśuddhāva

<sup>1</sup> sarveṣāṃ (B).

<sup>2</sup> stathatā, with cut-mark on ā diacritic of thā (A).

<sup>3</sup> Em. mātā (B).

<sup>4</sup> guḍḍari pādānām (B), rāga gurjari dhāmapādānām (C), rāga gurjari, dharmapādānām (D). The Sans. com. and the Tibetan translation also corroborate the readings of B and C texts.

<sup>5</sup> kamalakulīṣa mājhe (C), kamala kulīṣa mājhe (E).

<sup>6</sup> bhama (B), bhabai (C), bhaia (D).

<sup>7</sup> lei (C), maili (D).

<sup>8</sup> samatā-joṛ (E).

<sup>9</sup> julila (C).

<sup>10</sup> ḍombi-ghare (E).

<sup>11</sup> sasahara (C,D,E). According to the sans. com. and the Sans. version of the Tibetan translation, the word should be read, sasahara; sahaṣālī might be an indigenous, local name.

<sup>12</sup> ṣiñca hū (B), siñcahū (C,D).

<sup>13</sup> nau (B,C,D,E).

<sup>14</sup> khaḍa (D).

<sup>15</sup> na (B,C,D).

<sup>16</sup> diṣai (C), diṣai (D).

<sup>17</sup> meru śikhara (B,C), meru-śikhara (D).

<sup>18</sup> There is doubt in the reading of the text. phātāi (B,E), dāḍhai (C,D).

<sup>19</sup> bhaḍāra (C), bhaṭṭā (D).

<sup>20</sup> There is doubt in the reading of the text. phītā (B,D), dāḍhai (C), phītā (E).

<sup>21</sup> nabaguṇa (D).

<sup>22</sup> śāsana pādā (C), śāsana paṭṭā (D).

<sup>23</sup> leṅgure (B), lehu re (C,D), lehu re (E).

<sup>24</sup> pañconālē (B), pañca nālē (D), pañca nālē (C,E).

<sup>25</sup> uṭhe (B,C,E).

<sup>26</sup> Em. mānasa (B).

<sup>27</sup> prajñopāyasamatām (B).

<sup>28</sup> Sastri dropped this word 'yadi'.

<sup>29</sup> dāhetyādi (B).

ॐ नमो भगवते वासुदेवाय । इति श्रीमद्भगवद्गीतायां अष्टाध्याय्ये अष्टमोऽध्यायः ॥ १ ॥  
 कृष्ण उवाच । धर्मक्षेत्रे कुरुक्षेत्रे समवेता युयुत्सवः । मामकाः पाण्डवाश्चैव किमकुर्वत सज्जनाः ॥ २ ॥  
 अर्जुन उवाच । पाण्डवस्यैव कुरुक्षेत्रे समवेता युयुत्सवः । मामकाः पाण्डवाश्चैव किमकुर्वत सज्जनाः ॥ ३ ॥  
 कृष्ण उवाच । धर्मक्षेत्रे कुरुक्षेत्रे समवेता युयुत्सवः । मामकाः पाण्डवाश्चैव किमकुर्वत सज्जनाः ॥ ४ ॥  
 अर्जुन उवाच । पाण्डवस्यैव कुरुक्षेत्रे समवेता युयुत्सवः । मामकाः पाण्डवाश्चैव किमकुर्वत सज्जनाः ॥ ५ ॥  
 कृष्ण उवाच । धर्मक्षेत्रे कुरुक्षेत्रे समवेता युयुत्सवः । मामकाः पाण्डवाश्चैव किमकुर्वत सज्जनाः ॥ ६ ॥  
 अर्जुन उवाच । पाण्डवस्यैव कुरुक्षेत्रे समवेता युयुत्सवः । मामकाः पाण्डवाश्चैव किमकुर्वत सज्जनाः ॥ ७ ॥  
 कृष्ण उवाच । धर्मक्षेत्रे कुरुक्षेत्रे समवेता युयुत्सवः । मामकाः पाण्डवाश्चैव किमकुर्वत सज्जनाः ॥ ८ ॥  
 अर्जुन उवाच । पाण्डवस्यैव कुरुक्षेत्रे समवेता युयुत्सवः । मामकाः पाण्डवाश्चैव किमकुर्वत सज्जनाः ॥ ९ ॥  
 कृष्ण उवाच । धर्मक्षेत्रे कुरुक्षेत्रे समवेता युयुत्सवः । मामकाः पाण्डवाश्चैव किमकुर्वत सज्जनाः ॥ १० ॥

85-B

dhūtikā grhe lagnaḥ, tena mahāsukharāgāgninā mayā sakala viṣayādi vṛndāśrayo dagdhaḥ. saśaharamiti. sadguruprasādādvilakṣaṇa pariśodhitam saṃvṛtibodhicittam grhitvā tasya vahn̄e nirvāpanam<sup>1</sup> karomīti. tathācadvikalpe. caṇḍālī jvalitānābhāvityādi. .

dvitīyapadena jñānavahn̄eḥ svarūpamāha. nāṭkharetyādi. yathā vāhyavahn̄estivram jvalanatādi dhūmādikam dr̥śyate tadvadayam jñānavahn̄e<sup>2</sup> dr̥śyate. kimtu bhāvābhāvam dagdhvā pūrvokta su meruśikharāgare gaganamiti. mahāsukhacakre'nta<sup>3</sup>rbhavaliti.

trītiyapadena uktārtha<sup>4</sup> pratinirdeśayati dāḍhai<sup>5</sup> ityādi. vāhmeti sandhyāvacanena viṭa nāḍikā bodhavyā. haririti, mātranāḍī. harairi<sup>6</sup> śukra nāḍikā etādagdhā. urddhe lalanārasanādi kāśca. navaguṇamiti. nava pavanañca. śāsanamitī cakṣurindriyādi viṣayākhyañca dagdhvā.<sup>7</sup> sa eva rāgānalo nisvabhāvam gataḥ. tathāca sarahapādāḥ. maṇamara ityādi.

caturthapadena caturthānanda pratyayitāmāha. dhāmetyādi. dhāmapādohi vadati. bho'nadhigata<sup>8</sup> mārga śrīgurucaraṇopāyena<sup>9</sup> samyak kulīśāvja saṃyogos-phuṭam kṛtvā sa

<sup>1</sup> Em. vahn̄ernirvāpanam (B).

<sup>2</sup> Em. jñānavahn̄iḥ (B).

<sup>3</sup> The italic portion is written on the upper margin, with necessary reference and tick-marks (A).

<sup>4</sup> Em. trītiyapadenoktārtham (B).

<sup>5</sup> dāḍhai (B).

<sup>6</sup> hara iti (B).

<sup>7</sup> dṛgdhva (A). The ṛ diacritic seems to be a slip.

<sup>8</sup> bho anadhigata (B).

<sup>9</sup> The letter gu being blurred, is written again on the lower margin (A).

ककुपिपादना भो योगिन अंगुलिमूर्द्धी कृत्योक्तः । एतद्रािलोक्यामिति । कायवार्कित्तस्यैव ब्रह्मसदोऽपि महसुकहेना जितः । तथैव सारापदाहः । गृहा अचान्तं मा जंग  
 वपयति । ॥ ४८ ॥ सारापदाहः । गृहा अचान्तं मा जंग वपयति । ॥ ४८ ॥ सारापदाहः । गृहा अचान्तं मा जंग वपयति । ॥ ४८ ॥ सारापदाहः । गृहा अचान्तं मा जंग वपयति । ॥ ४८ ॥

67-A

kukkuripādena bho yogin aṅgulimūrdhī kṛtyokta<sup>1</sup>. etatrāilokyāmiti. kāyavākcittasyābhrasadoṣo mahāsukhena jitaḥ. tathāca sarahapādāḥ. ghara acchantē mā jāṅga vaṇetyādi. .48

rāga mallāri (.) bhusukupādānām.  
 bāja nāba<sup>2</sup> pādī pāuā khālē<sup>3</sup> bāhiu.  
 adaa daṅgāle<sup>4</sup> deśa<sup>5</sup> luḍiha<sup>6</sup>. .dhrū.  
 aji<sup>7</sup> bhusu<sup>8</sup> baṅgāli bhaili.  
 nia gharinī caṇḍālī<sup>9</sup> leli. .dhrū..  
 ḍahi jo<sup>10</sup> pañca dhātāṇa i(ṇ)di bisaa<sup>11</sup> naṭhā.  
 ṇa jānami<sup>12</sup> cia mora kaḥi gai paithā. .dhrū..  
 soṇa torua<sup>13</sup> mora kimpi ṇa thākiu.  
 nia<sup>14</sup> paribāre mahā nehe<sup>15</sup> thākiu. .dhrū..  
 caukoḍi bhaṇḍāra mora laiā sesa.  
 jibante mailē nāhi biṣeṣa. .dhrū..

prajñāpāramitāmbhodhi parimathanatvā mṛta parisnapitaḥ siddhācārya bhusupādo baṅgālikāvyaṇa tamevārthaṃ pratipādayati. prajñāravinda kuha-  
 rahrade sadgurucaraṇopāyeṇa praveṣitaṃ. tatrānandā

<sup>1</sup> Em. kṛtyoktaḥ (B).

<sup>2</sup> rāja nāba (C), bāja-nāba (D).

<sup>3</sup> pauā khālē (D).

<sup>4</sup> baṅgāle (B,C), baṅgāla (D), daṅgāle (E).

<sup>5</sup> kleśa (B), deśa (C,D,E). From Tib. translation, this word seems to be, deśa. Probably, the scribe first wrote dṛeśa and then made a correction to deśa (A).

<sup>6</sup> luḍiū (B,C,D,E).

<sup>7</sup> āji (B,C,D,E).

<sup>8</sup> bhusuku (C,D,E).

<sup>9</sup> caṇḍālē (D,E).

<sup>10</sup> ḍahia (C,D).

<sup>11</sup> pañcadhātā ṇai dibi samjñā (B), pañcapāṭaṇa imḍibisaa (C,D), ḍahi jo pañca dhātāṇa indī bisā (E).

<sup>12</sup> jānami (B,D).

<sup>13</sup> soṇa torua (B), soṇa ta rūa (C), soṇa a rūa (D), soṇa rūa (E).

<sup>14</sup> nia (B,D,E).

<sup>15</sup> mahāsuhe (B,C,D).



विहारीश्वरपवित्रमालमहिकिचिद्विहारी। निहविवालेति। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी।  
नामहिहारीश्वरपवित्रमालमहिकिचिद्विहारी। निहविवालेति। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी।  
पानामहिहारीश्वरपवित्रमालमहिकिचिद्विहारी। निहविवालेति। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी।  
युद्धीश्वरपवित्रमालमहिकिचिद्विहारी। निहविवालेति। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी।  
॥ गजपदमालमहिकिचिद्विहारी। निहविवालेति। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी। अहविनिहिकिचिद्विहारी।

68-A

vikalpam svarūpa vicāryamāṇe sati kiñcinnasthitam. nija privāreṇeti. ataeva nirvvikalpa parihāreṇa mahāsukharatna nimagnoham. .tathācāgamah.

arthimarthi janām<sup>1</sup> 'm'bināmatitarām<sup>2</sup> duram nayamti haye

dhanyāste nijabhoge<sup>3</sup> saṅgamadhiyo dhyāyanti naktadina<sup>4</sup>

no paśyāmyaha niśam sukhāśrayapadam dhyāyannaha<sup>5</sup> mudhadhīh

satvārtha<sup>6</sup> karuṇāraśetigahane<sup>7</sup> majjāmyakāmkṣī punah.

caturthapadenātyantābhāvamāha. caukoṭityādi. yatparam catuḥkoṭidvicārabhaṇḍāram<sup>8</sup> mama tenādvayavaṅgālena grhītam. ataevamātmani<sup>9</sup> jīvaṇamarāṇa-  
dhyānādivikalpam nāsti. .tathāca hevajre. .pitari prāptam yatsaṅkhyamityādi. .49. .

rāga rāmakri (.) śabarapādānām. .

gaṇata gaṇata tailā bāḍhi<sup>10</sup> heñce kurāḍhi<sup>11</sup>.

kaṇṭhe<sup>12</sup> nāirāmaṇi<sup>13</sup> bāli jāgante upāḍi. .dhrū. .

chāḍu chāḍa<sup>14</sup> māāmohā biṣamo<sup>15</sup> dundoli

mahāsuhe bilasanti

<sup>1</sup> arthimarthivayām, with cut-marks on the last two letters (dvayām), and janām written on the upper margin (A). Em. arthenāmarthijanān (B).

<sup>2</sup> mbināmatitarām (A), bināmatitarām (B).

<sup>3</sup> Em. nijabhoga (B).

<sup>4</sup> Em. naktam dinam (B).

<sup>5</sup> dhyāyannahaṁ (B).

<sup>6</sup> Em. satvārtham (B).

<sup>7</sup> karunara' se'tigahane (B).

<sup>8</sup> catuḥkoṭi vicārabhaṇḍāram (B).

<sup>9</sup> Em. ataeva mamātmani (B).

<sup>10</sup> bāḍhi (B,E), bāḍi (C,D).

<sup>11</sup> heñce karāḍi (B,C) hi kurāḍi (D), heñce kurāḍhi (E).

<sup>12</sup> kaṇṭhe (B,C,D).

<sup>13</sup> There is a mark like Nagri e diacritic on ma, which seems to be a slip (A).

<sup>14</sup> chāḍu chāḍu (C), chāḍa chāḍa (D).

<sup>15</sup> biṣame (A), biṣama (C), bisama (D), biṣami (E).



५८ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥  
 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥  
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 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥  
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 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥  
 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥

68-B

śabaro laiā suṇa mehelī<sup>1</sup> . . dhrū . .  
 heri se meri<sup>2</sup> tailā bāḍī khaḥsame<sup>3</sup> samatulā.  
 sukaḍa esere<sup>4</sup> kapāsu phulī<sup>5</sup> tīlā<sup>6</sup> . . dhrū . .  
 tailā bāḍīra<sup>6</sup> pāsēra<sup>7</sup> johnābāḍī tūelā<sup>8</sup> . .  
 phūṭeli andhāri re akāśa<sup>9</sup> phulīā<sup>10</sup> . . dhrū . .  
 kaṅgurinā<sup>11</sup> pākelā re śabarā śabari<sup>12</sup> mātelā.  
 aṇḍiṇa sabaro kiṇṇi ba cebai mahāsukhē bhelā<sup>13</sup> . . dhrū . .  
 cāri bāse<sup>14</sup> tā bhalā rē dīā<sup>15</sup> cañcālī.  
 tahi<sup>16</sup> loli śabaroha kaelā<sup>17</sup> kāndaśa<sup>18</sup> saṅṇa<sup>19</sup> śiālī<sup>20</sup> . . dhrū . .  
 māri<sup>21</sup> bhabamattā re dahadihe didhali bali<sup>22</sup>.  
 hera se śabaro<sup>23</sup> nirebāṇa<sup>24</sup> bhailā<sup>25</sup> phūṭili śabarālī<sup>26</sup> . . dhrū . .

tamevārthaṃ paramārtha satyā sākṣātkaraṇena<sup>27</sup> janārthāya<sup>28</sup> siddhācāryohi śabarapādaḥ pratipādayati. gaṇata gaṇata ityādi. gaganetyuktidvayena śūnyātiśūnyaṃ  
 bodhavyaṃ<sup>29</sup> tallagna vāṭikā sandhyayā<sup>30</sup> tṛtīyaṃ mahāśunyañca<sup>31</sup> hrdayeneti. prabhāsvara caturthe<sup>32</sup> śūnyena kuṭhārikāṃ kṛtvā etadā.

<sup>1</sup> suṇame heli (B), suṇamehelī (C), sūṇa-mehelī (D), suṇa mehelī (E).

<sup>2</sup> se meri (C), so mori (D).

<sup>3</sup> khasame (B,C,D).

<sup>4</sup> sukaḍae sere (B), sukaḍa e se re (C), sukaḍa e more (D), sukaḍa ese re (E).

<sup>5</sup> phulitilā (A), phulilā (B,C,D,E).

<sup>6</sup> bāḍīra (D).

<sup>7</sup> pāsē re (D).

<sup>8</sup> uelā (C,D).

<sup>9</sup> akāśa (C), akāsa (D).

<sup>10</sup> phulilā (D). In the Tib. translation the next two lines are dropped.

<sup>11</sup> kaṅguri nā (B), kaṅgucina (D,E), kaṅguri (C).

<sup>12</sup> śabarāśabari (A,E), śabarāśabari (C), śabarā śabari (D).

<sup>13</sup> bhelā (A,E), bholā (C,D).

<sup>14</sup> cāribāse (B), cāribāse (C,D), cāri bāse (E).

<sup>15</sup> bhāilā rē (B), bhāilā re (C), gaḍilā re (D), gaḍilā rē (E).

<sup>16</sup> iamhi (E).

<sup>17</sup> śabaro hakaēlā (B), śabaro ḍāha kaelā (C,E), sabaro dāha kaelā (D).

<sup>18</sup> kandi (C,D), kānda (E).

<sup>19</sup> saṅṇa (E).

<sup>20</sup> siālī (D).

<sup>21</sup> māria (D).

<sup>22</sup> diāha libali (A), didhali bali (C,D,E).

<sup>23</sup> he rase sabaro (B), hera se sabaro (C,D,E).

<sup>24</sup> nibbāṇa (D).

<sup>25</sup> bhailā (B,C,D).

<sup>26</sup> sabarālī (C,D), aba salī (E).

<sup>27</sup> Em. satyasākṣātkaraṇena (B).

<sup>28</sup> janārthāye, with a cut-mark on the e diacritic of ye (A).

<sup>29</sup> bodhavyaṃ (B). Sastri inserted a stop here.

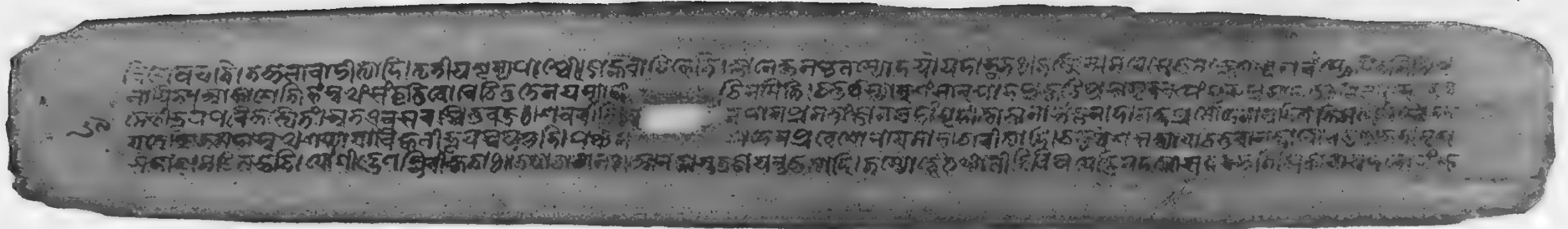
<sup>30</sup> naḥyayā, with a tick-mark on its left side, and inserted sa on the lower margin (A).

<sup>31</sup> Sastri inserted a stop here.

<sup>32</sup> Em. caturthena (B).







# 69-B

viśeṣayati.<sup>1</sup> tailābhāḍityādi. tṛtīyaśūnyapārśve<sup>2</sup> jōṇavāṭiketi. jñānendumaṇḍalasyodayo yadābhūtaḥ. tasminsamaye<sup>3</sup>. sakala kleśāndhakāraṃ spheṭitamiti.<sup>4</sup> palāyitaṃ ākāśeti. kaṃ sukhaṃ saṃvṛttibodhicitta tena yasyāṅga cinamiti.

caturthasyānuśamsānutpāda prakṛtiprabhāsvararūpaṃ guruprasādādyogivarasyobhayamekībhūya parikalpitaṃ. ataeva sarascittavajraḥ.. śabarīti. jñāna-pānapramattāṃ jñānamudrāṃ grhītvā anāsaṃjñānādānandapramodenānudināṃ kimapinaṃścitanayate.<sup>6</sup> ata<sup>7</sup> mahāsukhaśayyāyā<sup>8</sup> viḥvalībhūya supta iti.

pañcamapadena praveśopāyamāha<sup>9</sup> cārītyādi. caturthaṃśa sandhyāyā<sup>10</sup> caturānandā bodhavyāḥ.<sup>11</sup> karmmamudrāsaṅgāt. gaḍila iti. yogīndreṇa sthīrīkṛtāḥ. tathācāgamaḥ. ānandāstatra jāyanta ityādi. tasyordhe cañcālīti viśayendriya<sup>12</sup> dagdhyā sarvvara iti. sakāṭya paroyaṃ ha<sup>13</sup>

<sup>1</sup> Sastri used here a dash sign instead of this stop sign.

<sup>2</sup> Sastri dropped this stop sign.

<sup>3</sup> Sastri dropped this stop sign.

<sup>4</sup> Sastri dropped this stop sign.

<sup>5</sup> Em. *bodhicittaṃ* (B).

<sup>6</sup> *kimapi niścetanayate* (B).

<sup>7</sup> *ataḥ* (B).

<sup>8</sup> Em. *mahāsukhaśayyāyaṃ* (B).

<sup>9</sup> Sastri used here a dash sign.

<sup>10</sup> Em. *caturthasandhyayā* (B).

<sup>11</sup> *baddhavyāḥ* (B).

<sup>12</sup> *viśayendriyaṃ* (B).

<sup>13</sup> From the Tibetan Ms. it seems that there was one more leaf which has been lost before Sastri discovered this book.

## Appendix—A

### Corrected Caryā text with translation

1. *rāga paṭamañjari. Lūipādānām.*  
 kākā tarubara pañca bi ḍāla.  
 cañcala cīe paṭho kāla..  
 diḍha karia mahāsuha parimaṇa.  
 lūi bhaṇai guru pucchia jāṇa..dhru..  
 saala samāhia kāhi kariai.  
 sukha-dukhetē nicita mariai..  
 eḍi eu chāndaka bāndha karaṇaka pātera āsa.  
 sunna pākha bhiḍi lāhure pāsa..  
 bhaṇai lui amhe jhāṇe diṭhā.  
 dhamaṇa camaṇa beṇi pāṇḍi baiṭhā..

2. *rāga gabaḍḍā. kukkuripādānām.*  
 duli duhi piṭā dharāṇa na jāi.  
 rukhera tentali kumbhīre khāa.  
 āṇaṇa gharapaṇa suna bho biātī.  
 kāṇeṭa chore nila adharātī..dhru..  
 susurā nid gela bahuḍi jāgaa.  
 kāṇeṭa core nila kā gai māgaa..  
 dibasai bahuḍi kāui ḍare bhāa.  
 rāti bhaile kāmāru jāa..  
 aisana caryā kukkuripāḍe gāiḍa.  
 koḍi majhē eku hiahī samāiḍa..

1. The body is a beautiful tree; only five are its branches.  
*kāla*<sup>1</sup> has entered into the unsteady mind..2.  
 Thou measure the great bliss, making it steady.  
 Lūi says, know (thou) by asking the preceptor..4.  
 Why are all the meditations practised?  
 In happiness and misery all must die..6.  
 Avoiding the fetters of rhythm and the desire for orderliness,  
 Depending on the wings of the void, bring her by your side.8.  
 Lūi says, I have seen (her) in meditation,  
 Seated on the twin planks of *dhamaṇa* and *camaṇa*<sup>2</sup>.10.

<sup>1</sup> Time, the destroyer.

<sup>2</sup> Inhalation and exhalation.

2. Milking the she tortoise (it)cannot be contained in the pail.  
 The crocodile eats the tamarind of the tree.2.  
 Oh learned woman, listen, the courtyard is towards the house.  
 The thief has taken away the car-ring at midnight..4.  
 The father-in-law fell asleep, the daughter-in-law was awake.  
 The thief has taken away the car-ring; going where can it be asked for...6.  
 In daytime the daughter-in-law is afraid of a crow.  
 When it is night, she goes to *Kāmāru*<sup>1</sup>.8.  
 Such a *caryā* is sung by Kukkuripā;  
 Which enters in to the heart of one among ten millions.10.

<sup>1</sup> The land of love.

3. *rāga gabaḍḍā. birubāpādānām.*  
 eka se śuṇḍini dui ghare sāndhaa.  
 cīṇa bākalaa bāruṇi bāndhaa..  
 sahaḥje thira karī bāruṇi sāndhe.  
 jē ajarāmara hoi diḍha kāndhe..dhru..  
 daśami duārata cihṇa dekhaiā.  
 āila garāhaka apaṇe bahiā..  
 cauśaṭhī ghaḍiye deṭa pasārā.  
 paīṭhela garāhaka nāhi nisārā..  
 eka ghaḍulī sarui nāla.  
 bhaṇanti biruā thira kari cāla..

4. *rāga aru. guṇḍaripādānām.*  
 tiaḍḍā cāpī joīṇi de aṅkabālī  
 kamala kuliśa ghāṇṭe karahū biālī..  
 joīṇi tāi binu khanahī na jībami.  
 to muha cumbī kamalarasa pībami..dhru..  
 khepahū joīṇi lepa na jāya.  
 maṇimūle bahiā oḍiāne samāa..  
 sāsū gharē ghāli koñcā tāl.  
 cānda suja beṇi pakhā phāl..  
 bhaṇai guḍḍarī amhe kundure bīrā.  
 naraa-nārī majhē ubhila cirā..

5. *rāga guṇjari. cāṭilapādānām.*  
 bhabaṇai gahaṇa gambhīra begē bāhī.  
 duānte cikhīla mājhe na thāhī..  
 dhāmārthe cāṭila sāṅkama gaḍhai.  
 pāragami loa nibhara tarai..dhru..  
 fāḍḍia mohatru pāṭi joḍia.  
 ādaa diḍhi tāngī nibāṇe kohia..  
 sāṅkamata caḍile dāhiṇa bāma mā hohī.  
 niaḍḍi bohi dura mā jāhī..  
 jai tumhe loa he hoiba pāragāmī.  
 pucchatu cāṭila anuttara sāmī..

3. There is a female grog-dealer; she enters into two houses.  
 She ferments wine with fine barks.<sup>2</sup>  
 Consume the wine, concentrating on the *sahaja*;  
 So that you can be strong shouldered, being free from ageing and death..<sup>4</sup>.  
 Noticing the signal at the tenth door,  
 The customer came on his own accord..<sup>6</sup>.  
 (She) displayed the articles for sale (liquor) in sixty-four pitchers.  
 The customer entered; there is no exit..<sup>8</sup>.  
 There is one pot; the pipe is narrow.  
 Biruā says, pour with steadiness..<sup>10</sup>.

4. O Yoginī<sup>1</sup>, 'pressing' (your) triangular organ<sup>2</sup> embrace (me).  
 Stirring up lotus<sup>3</sup> and thunder<sup>3</sup> perform the evening rituals<sup>4</sup>.<sup>2</sup>.  
 O Yoginī, I cannot survive even for a moment, without you.  
 I drink the nectar of lotus kissing your lips.<sup>4</sup>.  
 Being sprinkled, O Yoginī, it is not being smeared there.  
 Passing through *maṇimūla*<sup>5</sup> it enters into *oḍiāna*<sup>5</sup>..<sup>6</sup>.  
 Putting the house of the mother-in-law<sup>6</sup> under lock and key,  
 (You) clip two wings, the sun and the moon..<sup>8</sup>.  
 Guṇḍarī says, I am a hero in *kundura*<sup>7</sup>.  
 (I) raised the genital among men and women..<sup>10</sup>.

<sup>1</sup> Female ascetic.

<sup>2</sup> Female genital.

<sup>3</sup> Male and female genitals, denoting mind and void.

<sup>4</sup> Copulation (?)

<sup>5</sup> *Maṇikuṇḍala* and *mahāsukhacakra* are the two important positions described in the tantric practices.

<sup>6</sup> Breath.

<sup>7</sup> The sexual game.

5. The river of existence is running in a deep, majestic flow.  
 There is mud on two sides, in the middle it is unfathomable..<sup>2</sup>.  
 Cāṭila builds a bridge for the sake of religion.  
 People intending to go to the other side are crossing it confidently..<sup>4</sup>.  
 Cleaving the tree of illusion, joining the planks,  
*Nirvāṇa*<sup>1</sup> was prepared with a strong axe of non-daulity..<sup>6</sup>.  
 Ascending the bridge do not turn right or left.  
 Enlightenment is near, do not go far..<sup>8</sup>.  
 You people, those who intend to cross,  
 Consult Cāṭila, the best master..<sup>10</sup>.

<sup>1</sup> Extinction.

APPENDIX

6. *rāga paṭamañjari. bhusukupādānām.*  
 kahāiri ghini meli acchahu kīsa.  
 beḍhila ḍāka paḍaa cāḍisa..  
 apaṇā mamsē hariṇā bāiri.  
 khanaha na chāḍaa bhusuku aheri..dhru..  
 tiṇa na chupai hariṇā pibai na pāṇi.  
 hariṇā hariṇira nilaa ṇa jāṇi..  
 hariṇi bolaa hariṇā suṇa hariā to.  
 e baṇa chāḍi hohu bhānto..  
 taraṃgatē hariṇāra khura na disaa.  
 bhusuku bhaṇai mūḍhā hiahi ṇa paisai..

7. *rāga paṭamañjari. kāhṇapādānām.*  
 āliē kāliē baṭa rundhelā.  
 tā dekhi kāhṇa bimana bhailā..  
 kāhṇa kahira gai kariba nibāsa.  
 jo mana-goara so uāsa..dhru..  
 te tini te tini tini ho bhinna.  
 bhaṇai kāhṇa bhāba paricchinnā..  
 je je āila te te gelā.  
 abaṇā-gabaṇe kāhṇa bimaṇa bhailā..  
 heri se kāhṇi niāḍi jinaura baṭṭai.  
 bhaṇai kāhṇa mo hiahi na paisai..

8. *rāga debakri. kambalāmbaraṇapādānām.*  
 sone bharilī karuṇā nābī.  
 rupā thoi nahike ṭhābī..  
 bāhatu kāmali gaṇa ubesē.  
 gelī jāma baḥḍai kaisē..dhru..  
 khuṇṭi upāḍi melili kēcchi.  
 bahatu kāmali sadguru pucchī..  
 maṇḡata caḍhile caḍise cāhaa.  
 keḍuāla nāhi kē ki bāḥabake pāraa..  
 bāma-dāhiṇa cāpī mili mili māgā.  
 bāṭata milila mahāsuha saṅgā..

6. How do you exist, by accepting or rejecting what?  
 Encircling the four directions a shout is raised..2.  
 For his own flesh the buck is his enemy.  
 Bhusuku, the hunter, does not spare (him) even for a moment.4.  
 The buck neither touches grass, nor drinks water.  
 The den of the buck and dow is not known..6.  
 The dow says, O buck, listen,  
 Be a wanderer leaving this forest.8.  
 On account of the speedy leap the hoofs of the buck are not seen.  
 Bhusuku says, (this lesson) does not enter into the heart of the fool..10..

7. The path is obstructed by *āli-kāli*<sup>1</sup>.  
 Observing that Kāhṇa became sad..2.  
 O Kāhṇa, going where will you reside?  
 One, who is perceptible by the mind, is unconcerned..4.  
 They are three, they are three; the three are different.  
 Kāhṇa says, the world is completely cut-off..6.  
 Those who came all went back.  
 In (this process of) coming and going Kāhṇa became sad..8.  
 Kāhṇa perceives that the *Jinapura*<sup>2</sup> is near.  
 Says Kāhṇa, (this) does not enter into my heart..10.

<sup>1</sup> Literal meaning: vowel and consonant; as a mystic term it denotes, inhalation and exhalation or moon and sun.

<sup>2</sup> The city of conquest.

8. The boat of *karuṇā*<sup>1</sup> is loaded with gold.  
 There is no space for keeping silver..2.  
 Kāmali, thou steer the boat towards the sky.  
 How the past birth can be brought back? 4.  
 Weighing the anchor and casting off the rope,  
 Kāmali, steer thou, getting permission of the good preceptor..6.  
 Ascending on the road, the four directions can be seen.  
 Without the oar, who can steer what? 8.  
 Veering the left and the right, following the (correct) path again and again,  
 The company of the *mahāsukha*<sup>2</sup> is obtained on the way..10.

<sup>1</sup> Compassion.

<sup>2</sup> Bliss

9. *rāga paṭamañjari. kāhṇapādānām.*  
 ebamkāra dṛḍha bākhoḍa moḍḍiu.  
 bibiha biāpaka bāndhaṇa toḍḍiu..  
 kāhṇa bilasaa āsaba-mātā.  
 sahaja nalinibaṇa paisi nibitā..dhru..  
 jima jima kariṇā kariṇirē risaa.  
 tima tima tathatā maagala barisaa.  
 chaḍagai saala sahābe sūḍha.  
 bhābābhāba balāga na chudha..  
 daśabala raṇṇa haria daśadisē.  
 bidyā-kari damaṇku akilesē..

10. *rāga deśākha. kāhṇapādānām.*  
 nagara bahirerē ḍombi tohori kuḍiā.  
 choi choi jāi so bāhma nāḍiā..  
 ālo ḍombi toe sama karibe ma sāṅga.  
 nighiṇa kāhṇa kāpālī joi lāṅga..dhru..  
 eka so padamā cāṇsaṭṭhi pākhuḍi.  
 tahī caḍi nācaa ḍombi bāpuḍi..  
 hālo ḍombi to puchami sadbhābe.  
 āisasi yāsi ḍombi kāhari nābē..  
 tānti bikaṇaa ḍombi abaranā caṅgatā.  
 tohora antare chāḍi naḍapeḍā..  
 tu lo ḍombi hāu kapālī.  
 tohora antare moe ghalilī hāḍeri māli..  
 sarabara bhāñjia ḍombi khāa molāṇa.  
 mārāmi ḍombi lemi parāṇa..

11. *rāga paṭamañjari. kṛṣṇācāryapādānām.*  
 nāḍi-śakti diḍha dharia khaṭṭe.  
 anahā-ḍamaru bājae bīranāde..  
 kāhṇa kāpālī yogī paiṭha acāre.  
 deha-naarī biharae ekākārē..dhru..  
 āli-kālī ghaṇṭā neura caraṇe.  
 rabi-śasi kuṇḍala kiū ābharāṇe..  
 rāga deśa moha lāia chāra.  
 parama mokha laba e muttīhāra..  
 māria sāsu naṇanda ghare sāli.  
 māa māriā kāhṇa bhaila kabālī..

9. Smashing the strong pillar of *ebamkāra*<sup>1</sup>,  
 Tearing off the various extended bonds..2.  
 Kāhṇa intoxicated with wine, is making sports.  
 (He) is tamed after entering into the lotus-bed of *sahaja*..4.  
 Whenever the male elephant desires the female elephant,  
 He pours the rut of *tathatā*<sup>2</sup>, then and there..6.  
 All the six beings are pure by nature.  
 Existence and non-existence are not impure even by a hair-tip..8.  
 The jewel of *daśabala*<sup>3</sup> is taken away in the ten directions.  
 The elephant of learning is tamed without difficulty..10.

<sup>1</sup> Sense of duality.

<sup>2</sup> Thatness or the reality.

<sup>3</sup> The ten forces: Buddha.

10. O *Ḍombi*, thy hutment is on the outskirts of the town.  
 Thou goest touching repeatedly the Brahmins and the shaven heads<sup>2</sup>..2.  
 O *Ḍombi*, I shall copulate with you.  
 I am the shameless Kāhṇa, the naked *kāpālī*<sup>2</sup> *yogin*..4.  
 There is a lotus with sixty-four petals.  
 The poor *Ḍombi*, dances mounting on it..6.  
 O *Ḍombi*, in good faith I ask thee,  
 By whose boat, *Ḍombi*, thou are coming and going.  
*Ḍombi*, thou sell strings and *cāṇgeḍā*<sup>3</sup>.  
 For thysake I have left the dancer's basket..10.  
 Oh, thou art a *Ḍombi*, and I am a *kāpālī*.  
 For thee I have worn the garland of bones..12.  
 O *Ḍombi*, disturbing the lake thou are eating the lotus stalk.  
 I will strike thee, *Ḍombi*, I will take thy life..14.

<sup>1</sup> Buddhist ascetics.

<sup>2</sup> A sect of tantric ascetics holding skull-vessel.

<sup>3</sup> Basket made of bamboo-splints.

11. The cot being firmly held by the power of the nerve,  
 The unstruck tabor is being played in heroic notes..2.  
 Kāhṇa, the *kāpālī* ascetic, entered into the *ācāra*<sup>1</sup>.  
 He wanders in the city of the body in non-dual form..4.  
*Āli* and *kālī* are the bells and anklets on the feet:  
 The sun and the moon are made the *kuṇḍala*<sup>2</sup> ornaments..6.  
 Smearing the ashes of attachment, hatred and illusion,  
 (He) obtains the pearl-necklace, the supreme salvation..8.  
 Killing the mother-in-law, the sister-in-law, and the wife's sister, in the house;  
 Killing the mother, Kāhṇa became a *kāpālī*..10.

<sup>1</sup> Mystic practices.

<sup>2</sup> Ear-ring.

APPENDIX

12. *rāga bhāiravi. kṛṣṇapādānām.*  
karuṇā-pihāgi khelahū nayabala.  
sadguru bohē jitela bhababala..  
phiṭau duā mādesire ṭhākura.  
uāri-uesā kāhṇa ṇiāḍa jinaura..dhru..  
pahilē toḍiā baḍiā marāḍiu.  
gaabarē toliā pāñcajanā gholiu.  
matīē ṭhākuraka pariṇibittā.  
abasa kariā bhababala jītā..  
bhaṇai kāhṇa āhme bhali dāna dehū.  
cauṣaṭṭhi koṭhā guṇiā lehū..

13. *rāga kāmōda. kṛṣṇapādānām.*  
tiśaraṇa ṇābī kia aṭha kumārī.  
nīa deha karuṇā sūna mehelī..  
tarittā bhāba-jaladhi jīma kari māa suiṇā.  
majha beṇī taraṅgama muniā..dhru..  
pañca tathāgata kia keḍuāla.  
bāhaa kāa kahṇila mājāla..  
gandha-parasa-rasa jaiso taiso..  
ṇiṇda bihunē suiṇā jaiso..  
cia-kaṇṇahāra suṇata māṅge.  
calila kāhṇa mahāsuha sāṅge..

14. *rāga dhanasī. ḍombipādānām.*  
gaṅgā jaṇṇā mājḥere bahai nāi.  
taḥī buḍilī mataṅgi-poiā lile pāra karei..  
bāha tu ḍombī bāha lo ḍombī bātata bhaila uchārā.  
satguru pāapaē jāiba puṇu jīṇaurā..dhru..  
pañca keḍuāla paḍantē māṅge piṭata kēcchī bāndhī.  
gaṇṇa-dukholē siṃcahū paṇī na paisai sāndhī..  
canda-sūjja dui cakā siṭhī saṃhāra puliṇḍā.  
bāma-dāhiṇa dui māga na cebai bāha tu chandā..  
kabaḍī na lei boḍī na lei succhāḍe pāra karei.  
jo rathe caḍilā bāhabā ṇa jāi kulē kula buḍai..

12. On the chess-board of *karuṇā*<sup>1</sup> I play the game of nine powers<sup>2</sup>.  
By the advice of the good preceptor I won the power of existence..2.  
The duality is killed, O *ṭhākura*<sup>3</sup>, you are defeated.  
O Kāhṇa, by the advice of the benefactor, the *jinaṇḍa*<sup>4</sup> is near..4.  
Dashing first I killed the pawns.  
Lifting the bishop I killed the five (chess) men..6.  
By the queen I checkmated the king.  
Making him paralysed I conquered the power of existence..8.  
Kāhṇa says, I have given a good lead.  
I have counted the sixty-four squares..10.

<sup>1</sup> Compassion.

<sup>2</sup> The game of chess.

<sup>3</sup> The king.

<sup>4</sup> The city of conquest.

13. A boat is made of *triśaraṇa*<sup>1</sup>, for the eight damsels.  
Own body is the *karuṇā*, the void is the woman..2.  
The sea of existence is crossed like a dream of illusion.  
In the middle the two currents were felt by me..4.  
Using the five *tathāgatas*<sup>2</sup> as the oars,  
O Kāhṇa, steer the body (like) a net of illusion.6.  
Smell, touch, and taste are such, as they are.  
They are like a dream without sleep..8.  
The mind-helmsman is on the way of void.  
Kāhṇa goes to unite with the great bliss..10.

<sup>1</sup> The three refuges: body, voice, and soul.

<sup>2</sup> The five Buddhas: *Vairocana*, *Amṛtābha*, *Vajrasatta*, *Ratnasambhava*, and *Amoghasiddhi*.

14. The boat is ferrying between the Ganges and the Yamunā.  
By it the daughter of old *mātāṅgi*<sup>1</sup> at ease takes across..2.  
Thou steer, *Ḍombi*, O *Ḍombi*, steer; it has become evening on the way.  
By the grace of the lotus-feet of the good preceptor, I shall go again  
to *jinaṇḍa*..4.  
Five oars are falling on the water-way, the rope is tied on the back.  
Bail out water with the help of the sky-bailer, so that it cannot leak in..6.  
The moon and the sun are the two wheels, creation and destruction are  
the masts.  
The two paths, right and left, are not perceived, steer thou freely..8.  
(She) is not accepting *cowri* or *boḍī*,<sup>2</sup> (she) ferries them voluntarily.  
One who rides a chariot, (but) does not know to steer drowns it (even)  
near the shore..10.

<sup>1</sup> Drunkard woman.

<sup>2</sup> *Boḍī* is a twenty-cowri coin.

15. *rāga rāmakri. śāntipādānām.*

saasambeaṇa sarua biaretē alakkha lakkhaṇa na jāi.  
je je uju bāṭe gelā anābāṭā bhailā soī.  
kulē kula mā hoi re mūḍhā ujū bāṭa saṃsārā.  
bāla tila eku bāṇka ṇa bhūlaha rājapatha kaṇḍhārā..dhru..  
māā-mohā samudāre anta na bujhasi thāhā.  
age nāba na bhelā dīsa bhanti na puchasi nāhā..  
sunā pāntara uha na disai bhānti na bāsasi jāṃte.  
eṣā aṭha mahāsiddhi sijhae ujū bāṭa jāante..  
bāma-dāhiṇa do bāṭā chāḍī sānti bulatheu saṃkelīu.  
ghāṭa na gumā khadāṭaḍi no hoi ākhi bujia bāṭa jāiu..

16. *rāga bhāiravi. mahidharapādānām.*

tiniṣ paṭē lāgeli re aṇaha kasaṇa ghaṇa gājai.  
tā suni māra bhaṃkara re saa maṇḍala saela bhājai..  
mātela cīa-gaandā dhābai.  
ṇirantara gaaṇanta tuṣē gholai..dhru..  
pāpa-puṇya beṇi tiḍḍa sikala moḍia khambhā thānā.  
gaaṇa-ṭākali lāgi re cittā paiṭha ṇibāṇā..  
mahārasa pāne mātela re tihuṇa saela uekhī.  
paṇca biṣaare nāyaka re bipakha kobi na dekhī..  
khara rabi-kiraṇa saṃtāpe re gaanāṅgaṇa gai paiṭhā.  
bhaṇanti mahittā mai ethu buḍante kimpī na diṭhā..

15. By judgement of the true nature of self consciousness the imperceptible cannot be perceived.

Whoever went along the straight path he had been lost.

O fool, do not wander from shore to shore, the world-path is straight.

Boy, do not be misguided by even a slightest bend, the city is on the highway..4.

Oh, (you) do not understand the end or depth of the sea of lure and illusion. Neither a boat nor a raft is seen ahead, you (also) are not asking the Lord about your mistake..6.

The meadow is barren; no indication is seen; do not commit any mistake while going.

Here the eight *mahāsiddhis*<sup>1</sup> are fulfilled while going by the straight path.

Leaving the two ways: left and right, Śānti roams sportively.

There is neither ferry-station, nor grass-thorns, nor pitfalls, go along the road with eyes closed..10.

<sup>1</sup> The eight great successes as mentioned in the Buddhist scripture.

16. The *anāhata*<sup>1</sup> is attached to the three planks; the dark cloud is roaring.

Oh, on hearing that, the terrible *māra*<sup>2</sup> disperses with all his circle..2

The mind, like a mad elephant runs.

Incessantly (it) churns the fringes of the sky in thirst..4.

Breaking the two chains of virtue and vice, shattering the pillar-post, and touching the sky-peak it entered into the *nirvāṇa*<sup>3</sup>..6.

Oh, being intoxicated with the drink of *mahārasa*<sup>4</sup> he ignored all the three worlds.

Oh, (he is) the leader of the five senses; none of the opposite group is seen..2.

Oh, (he) entered into the courtyard of the sky due to the heat of the scorching sun.

Mahittā says, nothing is seen by me while plunging into it..10.

<sup>1</sup> The unstruck mystic sound.

<sup>2</sup> The destroyer.

<sup>3</sup> The state of salvation.

<sup>4</sup> Nectar of the great bliss.



17. *rāga paṭamañjari. biṇāpādānām.*  
 suja lāu sasi lāgeli tānti.  
 aṇahā dāṇḍi cāki kiata abadhuṭi..  
 bājai alo sahi herua biṇā.  
 suṇa tānti-dhani bilasai ruṇā..dhru..  
 āli-kāli beṇi sārī suṇeā.  
 gaabara samarasa sāndhi guṇiā..  
 jābe karahā karahakale cīpiu.  
 batisa tānti dhani saela byāpiu..  
 nācanti bājila gānti debi.  
 buddha nāṭaka bisamā hoi..
18. *rāga gauḍā. kṛṣṇavajrapādānām.*  
 tiṇi bhuaṇa mai bāhīa helē.  
 hāu suteli mahāsuha lile..  
 kaisaṇi hālo ḍombi tohori bhābhariālī.  
 ante kulinajana majhē kābālī..dhru..  
 tāi lo ḍombi saala biṭaliu.  
 kāja ṇa kāraṇa sasahara ṭāliu..  
 keho keho tohore biruā bolai.  
 bidujana-loa torē kaṇṭha ṇa melaī..  
 kāhṇe gāi tu kāmacaṇḍalī.  
 ḍombita āgali ṇāhi chinālī..
19. *rāga bhāiravi. kṛṣṇapādānām.*  
 bhāba nirbbāṇe paḍaha māḍala.  
 maṇa--pabaṇa beṇi karaṇḍa-kaśālā..  
 jāa.jaa dunduhi sābda uchaliā.  
 kāhṇa ḍombi bibāhe calilā..dhru..  
 ḍombi bibāhiā ahāriu jāma.  
 jautuke kia ānutu dhāma..  
 ahaṇisi suraa pasamge jāa.  
 joṇi-jāle raaṇi pohāa..  
 ḍombiera saṇge jo joi ratto.  
 khaṇaha ṇa chāḍḍaa sahaja unmatto..
17. The sun is the (shell of the) goard; the moon is attached (to it as) the string.  
*Anāhata*<sup>1</sup> is the pole, and *abadhuṭi*<sup>2</sup> is made the disc..2.  
*O sahi*<sup>3</sup>, the *heruka*-violin is being played on.  
 The string-notes of the void are being played sonorously..4.  
 Listening the twin (notes) of *āli-kāli*, played with *sārī*,<sup>4</sup>  
 Counting the *samarasa sandhi*<sup>5</sup> of the king elephant, 6.  
 When the *karaha*<sup>6</sup> is pressed by the *karahakala*<sup>7</sup>,  
 The notes of the thirty-two strings are spread all over..8.  
*Bājila*<sup>8</sup> is dancing, the Mistress is singing.  
 The Buddha drama is difficult..10.
- <sup>1</sup> The unstruck: void.  
<sup>2</sup> The ascetic woman.  
<sup>3</sup> *sakhi*, female friend.  
<sup>4</sup> The bow or string for playing a stringed instrument.  
<sup>5</sup> The harmony of void and compassion.  
<sup>6</sup> Young elephant.  
<sup>7</sup> The trap for the catching of elephant.  
<sup>8</sup> One of the actors of this play: Bajrānanda.
18. The three worlds are plied by me easily.  
 I slept in the sport of great bliss.2.  
*O Ḍombi*, how is thy coquetry.  
 At the end is the *kulina-man*,<sup>1</sup> in the middle is the *kāpālīka*..4.  
*O Ḍombi*, you have muddled all.  
 Without rhyme or reason you have spilled the *śasadhara*<sup>2</sup>..6.  
 Some people call you bad names.  
 The learned men do not remove you from their necks..8.  
*Kāhna* says, you are a passionate *caṇḍālā*<sup>3</sup> woman.  
*O Ḍombi*, there is no worse coquette than you..10.
- <sup>1</sup> A high caste Hindu.  
<sup>2</sup> Semen (?).  
<sup>3</sup> A low caste Hindu.
19. Existence and extinction are the *paḍaha*<sup>1</sup> and *māḍala*<sup>1</sup>.  
 The mind and the breath are the two (instruments), *karaṇḍa*<sup>2</sup> and *kaśālā*<sup>2</sup>..2.  
 Raising the victory notes of *dundubhi*<sup>2</sup>,  
*Kāhṇa* is going to marry the *Ḍombi*..4.  
 After marrying the *Ḍombi*, (he) ate up the birth.  
 (He) offered the ultimate religion as dowry..6.  
 Day and night are spent in sexual affairs.  
 The night is spent in the artifice of the *yogini*.  
 The *yogin* who is attached to the *Ḍombi*,  
 Does not spare (her) for a moment; (he is) mad with the *sahaja*.
- <sup>1,2</sup> Various musical instruments.

20. *rāga paṭamañjari. kukkuripādānām.*  
 hāu nirāsī khamāṇa bhatāre.  
 mohora bigoyā kahāṇa na jāi..  
 pheṭaliu go mātē antauḍi cāhi.  
 jā ethu cāhāma so ethu nāhi..dhru..  
 pahila biāṇa mora bāsanapūḍa.  
 nāḍi biārante seba bāpuḍā..  
 jā ṇa-jāubāṇa mora bhailesi pūrā.  
 mūla nakhali bāpa samghārā..  
 bhaṇathi kukkuripā e bhaba thirā.  
 jo ethu bujhae so ethu bīrā..  
 21. *rāga barāḍi. bhusukupādānām.*  
 nisīa andhārī musāra cārā.  
 amīa bhakhaa musā karaa āhārā..  
 mārā re joiā musā pabaṇā.  
 jēṇa tuṭaa abaṇā-gabaṇā..dhru..  
 bhaba bindāraa musā khaṇaa gātī.  
 cañcala musā kaliā nāsaka thātī..  
 kāla muṣā uha ṇa bāṇa.  
 gaṇe uḥi caraa amāṇa dhāṇa..  
 taba se muṣā uñcala-pāñcala.  
 sadguru bohe kariha so ṇiccala..  
 jabē muṣāera acāra tuṭaa.  
 bhusuku bhaṇaa tabē bāndhana phīṭaa..  
 22. *rāga guñjari. sarahapādānām.*  
 apaṇe raci raci bhaba-nirbāṇā.  
 michē loa bandhābae apaṇā..  
 ambhe na jānahū acinta joi.  
 jāma-maraṇa bhaba kaisaṇa hoi..dhru..  
 jaiso jāma maraṇa bi taiso.  
 jībante maalē ṇāhi biśeso..  
 jā ethu jāma maraṇe bi saṅkā.  
 so karau rasa-rasāṇere kaṁkhā..  
 je sacarācara tīasa bhamanti.  
 te ajarāmara kimpī na honti..  
 jāme kāma ki kāme jāma.  
 saraha bhaṇati acinta so dhāma..

20. I am disappointed having a mendicant as my husband.  
 My anger (out of passion) cannot be described..2.  
 O mother, I came out in search of an inner apartment.  
 What I wanted here is not here..4.  
 In the first delivery I gave birth of a bundle of desire.  
 Counting the pulse-beat (the condition) was found poor..6.  
 When my fresh youth got maturity,  
 (I) removed the root by killing the father..8.  
 Kukkuriṭpāda says, the world is constant.  
 He who understands this is a hero here..10.  
 21. The night is dark, the mouse is moving about.  
 The mouse drinks nectar and eats (food)..2.  
 O Yogin, kill the breath-mouse.  
 So that the coming and going are ceased..4.  
 The mouse pierces the earth and digs hole.  
 Knowing that the mouse is unsteady be (its) destroyer..6.  
 The mouse is black, its colour is not perceived.  
 Ascending the sky it grazes on the (field of) āmana<sup>1</sup> paddy..8.  
 Then the mouse becomes restless.  
 By the advice of the good preceptor make him motionless..10.  
 When the movement of the mouse is ceased,  
 Bhusuku says, then the bond is severed..12.  
 22. Himself creating, again and again, the existence and extinction,  
 Man unnecessarily binds him..2.  
 We the acintya yogins<sup>1</sup> do not know,  
 How birth, death, and existence happen..4.  
 As in birth, so in death.  
 There is no difference between the living and the dead..6.  
 One who is afraid of this birth and death,  
 Let him desire the chemical elixer..8.  
 One who often travels tridasa<sup>2</sup>,  
 He neither becomes ageless, nor deathless..10.  
 Whether action is due to birth or birth is due to action.  
 Saraha says, that dharma<sup>3</sup> is beyond comprehension..12.

<sup>1</sup> Name of a main variety of paddy-crop in Eastern India.

<sup>1</sup> A particular sect of ascetics practising incomprehensibility.

<sup>2</sup> Three decades, i. e., boyhood, juvenility and youth.

<sup>3</sup> Religions law.

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23. *rāga barāḍī. bhusukupādānām.*  
 jai tumhe bhusuku ahei jāibē mārihasi pañcajaṇā.  
 nalaṇibana paisante hohisi ekumaṇā..  
 jibante bhelā bihaṇi macla ṇaṇi.  
 haṇa biṇu māmse bhusuku padmabaṇa paisahiṇi. .dhru..  
 mājāla pasariṇ re bādheli mājāhariṇi.  
 sadguru-bohē bujhi re kāsū kahini. .

26. *rāga sībari. śāntipādānām.*  
 tula dhuṇi dhuṇi āsure āsu.  
 āsu dhuṇi dhuṇi pīrabara sesu..  
 tauṣe herua ṇa pābiai.  
 śānti bhaṇai kiṇa sa bhābiai. .dhru..  
 tulā dhuṇi dhuṇi sune ahāriu.  
 puṇa laiā apaṇa caṭāriu..  
 bahala baṭa dui māra na diśaa.  
 śānti bhaṇai bālāga na paisaa..  
 kāja na kāraṇa ja ehu juati.  
 sāsēsambeaṇa bolathi śānti. .

27. *rāga kāmōda. bhusukupādānām.*  
 adharāti bhara kamala bikasau.  
 batisa yoiṇī tasu aṇga uhlasu..  
 cāliua ṣaṣahara māge abdhūi.  
 raṇaṇahu ṣaṣaje kahei. .dhru..  
 cālia ṣaṣahara gau nibāṇē.  
 kamalini kamala bahai paṇālē..  
 biramānanda bilakṣaṇa sudha.  
 jo ethu bujhai so ethu budha..  
 bhusuku bhaṇai mai bujhia mēlē.  
 sahaṇānanda mahāsuha līlē.

23. O Bhusuku, if you would go for a hunting, you should kill the five persons.  
 You should be single minded while entering into the lotus-bed. .2.  
 They are alive in the morning, at night they are dead.  
 For collecting meat without hunting, Bhusuku, entered into the  
 lotus-bed. .4.  
 Spreading the net of enchantment oh, (he) killed the doe of illusion.  
 By the advice of the good preceptor, oh, I understand whose story it is. .6.

26. Repeatedly carding cotton, oh, only fibres remain.  
 Repeatedly carding fibres there remains nothing. .2.  
 Still the reason is not found.  
 Śānti says, how that can be thought. .4.  
 Repeatedly carding cotton the void has eaten up.  
 Taking it again I myself have finished it. .6.  
 In the crowded path the *māras*<sup>1</sup> are not seen.  
 Śānti says, (even) the tip of a hair does not penetrate (into it). .8.  
 There is no rhyme or reason of such an argument.  
 Śānti says, this is self-consciousness. .10.

<sup>1</sup> The two gods of death and temptation.

27. During the whole of midnight the lotus bloomed.  
 The thirtytwo *yoginī* delighted their bodies. .2.  
 The moon was guided to the *abadhūti-mārga*.<sup>1</sup>  
 (By the influence) of the jewel (he) speaks of the *sahaja*. .4.  
 The guided moon went to the extinction.  
 The lotus-plant floats the lotus on the stalk. .6.  
 The bliss of cessation is perfectly pure.  
 One who understands such he is *Budha*.<sup>2</sup>. .8.  
 Bhusuku says, through union I understood  
 The pleasure of *sahaja*, the game of *mahāsukha*.

<sup>1</sup> The passage of the third nerve known as *śukranāḍī* or *avadhūti*.

<sup>2</sup> Learned man

28. *rāga balāḍḍi, sabarapādānām.*

uñcā uñcā pābata tahi basai sabarī bālī.  
 moraṅgi-pīccha parahīṇa sabarī gibata guñjari māli..  
 umata sabaro pāgala śabaro mā kara gulī-guhāḍā tohāūrī.  
 nia gharinī nāme sahaja sundārī..dhru..  
 ṇāṇā tarubara māṇlila re gaṇata lāgeli dālī.  
 ekeli sabarī e baṇa hiṇḍai karṇakunḍala-bajradhārī..  
 tia dhāu khāṭa paḍilā sabaro mahāsuhe seji chāilī.  
 sabaro-bhujāṅga nairāmaṇi-dārī pemma rāti pohāilī..  
 hia tabolā mahāsuhe kāpura khāi.  
 suna-niramaṇi kaṇṭhe laiā mahāsuhe rāti pohāi..  
 guru-bāka puñcaā bindha ṇiamaṇe bāṇe.  
 eke sarasandhaṇḇe bindhaha bindhaha parama nibāṇḇ..  
 umata sabaro garuā roṣe.  
 giribara-sihara-sandhi paisante sabaro loḍiba kaisē..

29. *rāga paṭamañjari, lūipādānām.*

bhāba na hoi abhāba na jāi.  
 āisa sambohē ko patiāi..  
 lūi bhaṇai baṭa durlakkha biṇāṇā.  
 tia dhāe bilasai uha ṇā ṭhāṇā..dhru..  
 jāhera banacihṇa rūba ṇa jāṇī.  
 so kaise āgama beḇ bakhāṇī..  
 kahere kiṣabhaṇi mai dibi piricchā.  
 udaka cānda jima sāca na michā..  
 lūi bhaṇai mai bhāiba kiṣa.  
 jā lai acchama tāhera uha ṇa diṣa..

28. The hills are high; there dwells the Śabari<sup>1</sup> girl.

Worn in peacock-feathers, the Śabari has a garland of guñjari<sup>2</sup> on her neck..2.  
 O drunkard Śabara, O mad Śabara, do not raise hue and cry.

(This is) your wife, sahajasundari<sup>3</sup> by name..4.

Various trees are in blossom, the branches are touching the sky.

The Śabara alone roams in the forest wearing kuṇḍala<sup>4</sup> and bajra<sup>4</sup>..6.

A cot made of three materials<sup>5</sup> was laid, the Śabara spread the bed with great pleasure.

The serpent Śabara and the public woman nairāmaṇi<sup>6</sup> spent the night in love..8.

With great pleasure he eats the betel-heart, with camphor.

Taking the void nairāmaṇi on the neck, (he) spent the night with great pleasure..10.

Using the preceptor's word as a bow, (you) pierce (him) with your arrow-mind.

Pierce, pierce the supreme nirvāṇa<sup>7</sup> with a single shot of the arrow.

The Śabara is mad with great anger.

The Śabara has entered the juncture of the mountain-peak, how can (he) be traced?.

<sup>1</sup> Śabara is a tribe having the profession of hunting.

<sup>2</sup> A berry of red-black colour.

<sup>3</sup> The beautiful woman, sahaja.

<sup>4</sup> Ear-ring and thunder-bolt.

<sup>5</sup> Tridhātu : the three materials are kāya (body), vāka (speech) and citta (mind).

<sup>6</sup> Nairātmā : no-soul.

<sup>7</sup> Salvation.

## 29. Neither existence happens, nor non-existence disappears.

Who believes in such an explanation?

Lūi says, it is really difficult to perceive the true knowledge.

He sports with the three elements, but his location is not known..4.

Whose colour, symbol, and form are not known,

How can that be explained by the Āgama<sup>1</sup> or the Veda<sup>1</sup>..6.

Saying what to whom shall I explain it?

Like the moon in water, it is neither true nor false..8.

Lūi says, what else shall I think?

The trace of that is not known (to me), with whom I remain..10.

<sup>1</sup> Hindu religions scriptures.

APPENDIX

30. *rāga mallāri. bhusukupādānām.*  
karuṇa-meha nirantara phariā.  
bhābābhāba dvaṇḍvala daliā..  
uittā gaṇa mājhē adabhuā.  
pekha re bhusuku sahaja saruā..dhru..  
jāsu suṇante tuṭṭai indiāla.  
nihure nia mana ṇa de ulāsa..  
bisaa-bisuddhi mai bujjhia ānande.  
gaṇaha jima ujoli cānde..  
c tālōe eta biṣārā.  
joi bhusuku hetbhai andhakārā..
31. *rāga paṭamañjari. āryadevapādānām.*  
jahi mana india-pabaṇa ho ṇathā.  
ṇa jāṇami apā kāhi gai paiṭhā..  
akaṭa karuṇā ḍamaruli bājaa.  
ājadeba nirāle rājai..dhru..  
cāndare cāndakānti jima patibhāsaa.  
cia bikaraṇe tahi ṭali paisai..  
chāḍia bhaa-ghiṇa loācāra.  
cāhante cāhante suṇa biara..  
ājadebē saala bihariu.  
bhaya-ghiṇa dura nibāriu..
32. *rāga deśākha. sarahapādānām.*  
nāda na bindu na rabi na sasimaṇḍala.  
ciarāa sahābe mukala..  
uju re uju chāḍi mā lehure baṅka.  
niadhi bohi mā jāhure lāṅka..dhru..  
hāthere kāṅkāṇa mā leu dāpaṇa.  
apaṇe apābujha tu niamaṇa..  
pāra uārē soi gajii.  
dujjana sāṅge abasari jāi..  
bāma-dāhiṇa jo khāla-bikhalā.  
saraha bhaṇai bapā ujubāṭa bhāilā..
30. Continuously the cloud of *karuṇā* is spreading over,  
Crushing down the conflict between existence and non-existence. 2.  
The wonder has risen in the skies.  
O Bhusuku, look at the true nature of *sahaja*..4.  
What being known the illusion breaks,  
(And) gives joy to (one's) own mind in solitude..6.  
The purity of the worldly senses is realised by me, in bliss,  
Like the sky enshined by the moon..8.  
This is the essence, in these three worlds,  
By which Bhusuku removes the darkness..10.
31. When the mind and the breath of sense are lost,  
I do not know where the soul enters..2.  
The wonderful drum of *karuṇā* is being played on.  
Āryadeva is reigning in solitude..4.  
As the moon-beam reflects from the moon,  
So the reflected mind, being fallen, enters into it..6.  
Shake off fear, hatred, and social behaviors.  
Discern the void by observing it again and again..8.  
All have been taken away by Āryadeva.  
Fear and hatred have been thrown away..10.
32. Neither *nāda*<sup>1</sup> nor *bindu*<sup>1</sup>, neither the sun nor the circle of the moon;  
King soul is free by its own nature..2.  
Leaving the straight path do not take the roundabout;  
The *bodhi*<sup>2</sup> is near, do not go to *Laṅkā*<sup>3</sup>..4.  
The bangle is on the wrist, do not take a mirror.  
Understand yourself by your own mind..6.  
He pursues from this shore to that.  
In bad company he disappears..8.  
On left and right are the ditches and pits.  
Saraha says, my child, the straight path has appeared..10.

<sup>1</sup> Sound and drop, the two symbolic terms denoting lotus and thunderbolt or vagina and semen.

<sup>2</sup> Knowledge : symbolic term denoting ultimate knowledge.

<sup>3</sup> Ceylon; here denotes, a far distant place.

33. *rāga paṭamañjari, teṇṇaṇapādānām.*  
 ṭālata mora ghara nāhi paḍabeṣī.  
 hāḍita bhāta nāhi niti ābeṣī..  
 bega saṃsāra baḍhila jāa.  
 duhila dudhu ki beṇṭe ṣāmāa..dhru..  
 balada biāela gabiā bājhē.  
 piṭā dubie e tinā saḷhe..  
 jo so budhi sāudha nibudhī.  
 jo so cāura sāu duṣādhī..  
 nite nite ṣiālā ṣihe ṣama juḷhaa.  
 teṇṇaṇapāera gīta biciralē buḷhaa..  
 34. *rāga barāḍī, dārikaḥpādānām.*  
 suna karuṇari abhinacārē kāabakcia.  
 bilasai dārika gaṇata pārīma kulē..  
 alakṣa lakhacittā mahāsuhe.  
 bilasai dārika gaṇata pārīma kulē..dhru..  
 kinto mante kinto tante kinto re jhāṇabakhāne.  
 apaṭhāna mahāsuhalīle dulakha parama nibāṇē..  
 duḷkhē sukhē eku kariā bhuñjai indījānī.  
 svaparāpara na cebai dārika saalanuttara māṇī..  
 rāā rāā rāāre abara rāa moherā bādhā.  
 luipāapae dārika dvādaṣa bhuaṇē ladhā..  
 35. *rāga mallāri, bhādepādānām.*  
 etakāla hāu acchilē svamohē.  
 ebē mai bujhila sadguru bohē.  
 ebē ciarāa makū naṭhā.  
 gaṇa-samudē ṭaliā paṭhā..dhru..  
 pekhami dahadiha sarbbai śūna.  
 cia bihunne pāpa na punna..  
 bājule dila mohalaku bhaṇiā.  
 mai ahārila gaṇta paṇia..  
 bhāde bhaṇai abhāge laiā.  
 ciarāa māi ahāra kaelā..

33. My house is on the mound; I have no neighbour.  
 There is no rice in the vessel, but everyday (I have) guests..2.  
 Very fast the family goes on increasing.  
 Does the extracted milk enter the teat? 4.  
 The bullock calved, the cow is barren.  
 Thus (it) is milked in the pail three times a day..6.  
 One who is intelligent is a pure fool.  
 One who is thief is the watchman..8.  
 Every day the jackal is fighting with the lion.  
 If cultivated, this song of Teṇṇaṇapāda is understood..10.  
 34. By equal treatment of the śūnya and karuṇā, in the body, word, and mind,  
 Dārika is dallying on the extreme shore of the sky..2.  
 By a mind that perceives the imperceptible, with a great pleasure,  
 Dārika is dallying on the extreme shore of the sky..4.  
 What to do with mantra<sup>1</sup>? What to do with tantra<sup>2</sup>? What to do with meditation and discourses?  
 The ultimate sublimation is unnoticeable in the momentary sport of the great bliss..6.  
 (Dārika) enjoyed the indrajāla,<sup>3</sup> by uniting the pleasure and pain.  
 Making no distinction between self and non-self, Dārika admitted all the supreme..8.  
 King, king, O king, the other king is fettered by the illusion.  
 By the grace of the lotus-feet of Luipāda, Dārika achieved the twelfth world..10.  
 35. So long I was in the illusion of the self;  
 Now by the instructions of the good preceptor, I have understood (it)..2.  
 Now the king-mind is lost to me.  
 It has fallen and entered into the sea of the sky..4.  
 I see, the ten directions are all void.  
 Without the mind, there is neither sin nor virtue..6.  
 Bājula<sup>1</sup> has told me the directions.  
 I have drunk water in the sky..8.  
 Bhāde says, by ill luck,  
 I have eaten up the king-mind..10.

<sup>1</sup> Magical formulae.<sup>2</sup> Tantric practices.<sup>3</sup> Magical illusion.<sup>1</sup> The word is derived from vajrakula.

36. *rāga paṭamañjari. kṛṣṇācāryapādānām.*  
 suṇa bāha tathatā pahāri.  
 moha-bhaṇḍāra lai saalā ahāri..  
 ghumai ṇa cebai saparabibhāgā.  
 sahaja nidālu kāhṇila lāngā..dhru..  
 ceaṇa ṇa beaṇa bhara nida gelā.  
 saala suphala kari suhe sutelā..  
 svapaṇe mai dekhila tihubāṇa suṇa.  
 ghorā abaṇā-gamaṇa bihuṇa..  
 śākhi kariba jālandhari pāc.  
 pākhi ṇa rāhaa mori pāṇḍiācāde..  
 37. *rāga kāmōda. tāḍakapādānām.*  
 apaṇe nāhi mo kāheri saṅkā.  
 tā mahāmuderi ṭuṭi geli kaṇkaā..  
 anubhaba sahaja mā bholare joī.  
 caukoḍhi bimukā jaiso taiso hoi..dhru..  
 jaisane achile sa taisane accha.  
 sahaja pithaka joi bhānti māho bāsa..  
 bāṇḍa-kuruṇḍa santāre jāṇī.  
 bakpathātita kāhi bakhāṇī..  
 bhaṇai tāḍaka eṣu nāhi abakāśa.  
 jo bujhai tā galē galapāsa..  
 38. *rāga bhāṇiravi. sarahapādānām.*  
 kāa ṇābaḍhi khāṇṭi maṇa keḍuāla.  
 sadguru baṇe dhara patabāla..  
 cia thirakari dharahure nāhi.  
 ana upayē pāra ṇa jāi..dhru..  
 nāubāhi nāukā lānaa guṇe.  
 meli meli sahaṇē jāu ṇa āṇē..  
 bāṭaa bhaa khāṇṭa bi balaā.  
 bhaba ulolē saa bi boliā..  
 kula lai khare sonte ujāa.  
 saraha bhaṇai gaṇe pamāē..

36. Void is the arm, *tathatā*<sup>1</sup> is the striker.  
 (And) taking the store of illusion, all were eaten up..2.  
 He is neither asleep nor awaken; (he is) in the state of self and non-self.  
 Naked Kāhṇila is asleep with the *sahaja*..4.  
 Having neither consciousness nor the feeling of pain, he slept sound.  
 He slept happily setting all free..6.  
 In the dream I saw that all the three worlds are void.  
 (They) are revolving without having the coming and the going..8.  
 I shall bring Jālandharipāda as a witness.  
 The learned preceptor is not by my side...10.

<sup>1</sup> Thatness, here denotes the *nirvāṇa* or ultimate sublimation.

37. I am not in self, then whom to fear.  
 The desire for *mahāmudrā*<sup>1</sup> is ceased..2.  
 O Yogin, do not forget the feeling of *sahaja*.  
 Be so, as free from the four extremities..4.  
 As you desired, so you remain.  
 Do not make a mistake, O Yogin, (to find out) the path of *sahaja*..6.  
 The use of *bāṇḍa-kuruṇḍa*<sup>2</sup> can be experienced while on swimming.  
 How can it be explained which is beyond the range of word..8.  
 Tāḍaka says, there is no such scope.  
 One who understands, it is a halter round his neck..10.

<sup>1</sup> A particular type of *yogamudrā* (posture of meditation) practised by the tantric ascetics.

<sup>2</sup> Penis and testicles (?)

38. The body is a small boat, the mind is the oar.  
 By the advice of the good preceptor, (you) hold the steer..2.  
 Concentrating your mind, Oh, (you) steer the boat.  
 By any other means (one) cannot reach the shore..4.  
 The boatman pulls the boat with towing rope.  
 Being united with the *sahaja*, time and again, one cannot go otherwise..6.  
 There is fear on the way, the robber is also powerful.  
 In the waves of existence all are drowned..8.  
 Along the coast the boat is going against the current.  
 Saraha says, it enters into the sky..10.

39. *rāga mālaśi. sarahapādānām.*

suiṇā hatha bidārama re. ṇiamaṇa tohorē dosē.  
 gurubaṇa biharē re. thākiba tai ghuṇḍa kaisē..  
 akaṭa hū bhabai gaṇā.  
 baṇge jāyā ṇilesi pare bhāgela tohora biṇāṇā..dhru..  
 adaabhua bhaba mohā re. disai para apyāṇā..  
 e jaga jalabimbākāre sahaṇē suṇa aṇāṇā..  
 amiā āchantē bisa gilesi re. cia parabasa apā.  
 gharē pāre kā bujjhile ma re khāiba mai duṭha kuṇḍubā..  
 saraha bhaṇanti bara suṇa gohālī ki mo duṭhya balaṇḍē..  
 ekele jaga nāsia re. biharahū icchandrē..

40. *rāga mālaśi-gabuḍā. kāhṇapādānām.*

jo maṇa-goara āla-jāla.  
 āgama-pothī iṣṭāmālā..  
 bhaṇa kaisē sahaja bola bā jāa.  
 kāa-bāk-cia jasu ṇa samāa..dhru..  
 āle guru uesai sīsa.  
 bakpathātīta kāhiba kīsa..  
 je tai boli te tabi ṭāla.  
 guru boba se sīsa kāla..  
 bhaṇai kāhṇa jiṇa raaṇa bi kaisā.  
 kālē boba sambohia jaisā..

41. *rāga kahṇa-guṇjari. bhusukupādānām.*

aie aṇuanāe jagarē bhāṇtie so paḍihāi.  
 rājasāpa dekhi jo camakii sāce kiṇ taṇ boḍo khāi..  
 akaṭa joiā re mā kara hathā lohṇā.  
 āisa sahābē jai jaga bujhaṣi tuṭa bāṣaṇā torā..dhru..  
 marumarici gandhaṇairī dāpatibimbu jaisā.  
 bātābattē so diḍha bhaiā apē pāthara jaiṣa..  
 bādhisuā jima keli karai khelai bahubiha kheḍā.  
 bāluātelē sasara sirṇge ākāśe phulilā..  
 rāutu bhaṇai kaṭa bhusuku bhaṇai kaṭa saalā aisa sahāba.  
 jai to mūḍhā acchasi bhāntī puccha tu sadguru pāba..

## 39. For the fault of your own mind you are stretching the empty hands.

In the monastery of the preceptor's advice how are you tramping about ? 2.  
 The sky of existence is wonderful.

After taking the wife from Bengal your science has disappeared.. 4.

Strange is this illusory world; non-self appears here as self.

The world is like a water-bubble; self is the void by the (grace of) *sahaja*.. 6.

Though nectar is there, O, you are swallowing the poison; the soul itself is controlled by others.

Taking the far and near ones into consideration, I shall eat-up the bad relations.. 8.

Saraha says, it is better to have an empty cow-shed, what am I to do with a wicked bullock.

Oh, (it) alone can destroy the world; let us roam freely.. 10.

## 40. Which is perceptible to mind is (merely) the magical trick.

(Just like) the *āgama*-scriptures and the mystic rosary.. 2.

Say, how the *sahaja* can be narrated,

Where the body, speech and mind cannot enter? 4.

The preceptor advises the disciple in vain;

How can it be narrated which is beyond the scope of speech? 6.

The more it is explained, the more it is wrong.

The preceptor is dumb and the disciple is deaf.. 8.

Kāhna says, then how is the *jīnaratna*?

As it is explained to the deaf by the dumb.. 10.

## 41. This world originally is uncreated; oh, it is manifested through misconception.

One who is startled seeing a rope-serpent, does actually a *boḍo*<sup>1</sup> bite him? 2.

This is wonderful. O Yogin, do not soil your hand.

If you understand the world in this way, your desire will be ceased.. 4.

Like the mirage in a desert, the city of *gandharvas*<sup>2</sup>, and the reflection in a mirror;

Like the water turned to a stone, being hardened by whirlwind; 6.

Like the son of a barren woman playing,—playing various games;

Like the oil of sand, the horns of hare, blossoming in the sky.. 8.

The prince says, wonderful; Bhusuku says, wonderful; this is the nature of all.

O fool, if you are in illusion, ask the good, venerable preceptor.. 10.

<sup>1</sup> A kind of python.

<sup>2</sup> Heavenly musicians.



APPENDIX

42. *rāga kāmōḍa. kāhṇapādānām.*  
cia sahaje sūṇa sampunnā.  
kāndha biyoe mā hohi bisannā..  
bhaṇa kaise kāhṇa nāhi.  
pharai anudina tāloḍe pamāi..dhru..  
mūḍha diṭha-nāṭha dekhi kāara.  
bhāga taraṅga ki soṣai sāara..  
mūḍhā acchante loḍa ṇa pekhai.  
dudha mājhē laḍa nacchṇṭē dekhai..  
bhaba jāi ṇa ābai esu koi.  
āisa bhābe bilasai kāhṇila joi..

43. *rāga baṅḍā. bhusukupādānām.*  
sahaja mahātaru pharia e tāloḍe.  
kha-sama sabhābe re bāṇata mukā koc..  
jima jale pāṇiā ṭaliā bheu na jāa.  
tima maṇa-raaṇā re samarase gaṇa samāa..dhru..  
jāsu nāhi adhyā tāsu parelā kāhi.  
āi anuanā re jāma-maraṇa-bhaba ṇāhi..  
bhusuku bhaṇai kaṭa rāutu bhaṇai kaṭa saalā eha sahāba.  
jāi ṇa ābayi re ṇa tāhi bhābābhāba.

44. *rāga mallāri. kaṅkaṇapādānām.*  
sune suna milittā jabē.  
saala dhāma uiā tabē..  
āchahū caukhaṇa sambohī.  
mājha nirohē anuara bohī..dhru..  
bidu-ṇāda ṇa hīe paiṭhā.  
āṇa cāhante āṇa biṇaṭhā..  
jathā āilēsi tathā jāna.  
mājhā thāki saala bihaṇa..  
bhaṇai kaṅkaṇa kalaela sādē.  
sarbbā bicurila tathatā-nādē..

42. The mind is full of the void by the grace of *sahaja*.  
Do not be sorry for the loss of the *skandhas*<sup>1</sup>..2.  
Tell, how Kāhṇa does not exist.  
He is flourishing everyday, entering into the three worlds..4.  
The fool is sad to see the scene of destruction.  
Do the broken waves suck the ocean? 6.  
The fool cannot see the existing man.  
The butter contained in milk is not seen..8.  
Nobody goes or comes in this world.  
In this style the *yogin* Kāhṇa makes sport..10.

<sup>1</sup> Skandha means trunk (of a tree). Body has been taken here as a tree. According to the Buddhist *sahajiyā* doctrine, the body is composed of five *skandhas*, viz, *rūpa* (material quality), *vedanā* (feeling), *samjñā* (perception), *saṃskāra* (purification), and *vijñāna* (consciousness). So it means here, the body.

43. The great tree of the *sahaja* is flourshed in these three worlds.  
Oh, who is free from colour having the void-like nature? 2.  
As water falling in to water cannot be distinguished,  
So the jewel-mind, absorbed in the same enjoyment enters the sky..4.  
Who has no self, where is his adversary?  
Which in origin has not been created, it has no birth, no death, nor existence..6.  
Bhusuku says, wonderful; the prince says, wonderful; this is the nature of all.  
Oh, no one goes or comes; there is neither existence nor non-existence..8.

44. When the void merges into the void,  
All the virtues appear at that time..2.  
I am on the perfect knowledge of the fourth moment<sup>1</sup>.  
By the suppression of the middle<sup>2</sup> the supreme knowledge emerges..4.  
*Vindu* and *nāda*<sup>3</sup> do not enter the mind.  
While looking after one, another is spoilt..6.  
Whence you have come, you know that.  
(You) know all, remaining in the middle..8.  
Kaṅkaṇa says in murmuring sounds,  
All are crushed by the sound of *tathatā*<sup>4</sup>..10.

<sup>1</sup> The fourth bliss.

<sup>2</sup> The knowledge of the causal relation of the worldly matters.

<sup>3</sup> The knowledge of the acceptor and the acceptable.

<sup>4</sup> Thatness, void.

45. *rāga mallārī. kāṇṇapādānām.*  
 maṇa taru pāñca indi tasu sâhâ.  
 âsâ bahala pāta phalâhâ..  
 baraguru baṇṇe kuṭhârē chijaa.  
 kâṇṇa bhaṇai taru puṇa na ujjaa..dhru..  
 bādḍhai so taru subhâsubha pāñi.  
 chebai bidujana guru parimāñi..  
 jo taru cheba-bhebau na jāñai.  
 saḍi paḍia re mūdḍha tā bhaba māñai..  
 suna tarubara gaṇṇa kuṭhâra.  
 chebaha so taru mûla na ḍâla..

46. *rāga śabari. jayanandīpādānām.*  
 pekhu suṇṇe adaśa jaisâ.  
 antarâle moha taisâ..  
 moha bimukkâ jai maṇâ.  
 tabē tuṭai abaṇṇa gamaṇâ..dhru..  
 nâu dâḍḍhai nâu timai na chijai.  
 pekha māāmohe bali bali bāḍhai..  
 chāâ mââ kâa samāṇâ.  
 beṇi pākḥē soi biṇâ..  
 cia tathatâ-svabhâbe ṣohia.  
 bhaṇai jaanandi phuḍaṇṇa ṇa hoi..

47. *rāga gurjarī. dhāmapādānām.*  
 kamala kulīsa mājḥē bhaila mialī.  
 samatâ joḥ jalila caṇḍālī..  
 ḍâha ḍombī ghare lāgelī āgi.  
 sasahara ṣalilai siñcahū pāñi..dhru..  
 ṇau kharajālâ dhuma ṇa diṣai.  
 meru śikhara lai gaṇṇa paisai..  
 diḍḍhai harihara bāhma bharâ.  
 phiṭṭhai nabaguṇa ṣâsanapaḍâ..  
 bhaṇai dhāma phuḍa lehu re jāñi.  
 pañca nālē uṭṭhe gela pāñi..

45. Mind is the tree; the five senses are its branches.  
 The desires are the plenty of leaves and fruits..2.  
 Cut it down with the axe of the good preceptor's advice.  
 Kāhna says, the tree will not grow again..4.  
 That tree grows with the water of good and evil.  
 The learned people cut it, accepting the preceptor as the authority..6.  
 (He) who knows not, how to cut it,  
 Oh, that fool retreats, accepting that to be the existence..8.  
 Void is the mighty tree, the sky is the axe.  
 Cut down the tree, not (only) the roots or the branches..10.

46. As unseen is seen in a dream,  
 So is the illusion on the background.2.  
 When the mind is free of illusion,  
 Then ceases its coming or going..4.  
 It is neither burnt, nor drowned, nor cut.  
 See, the lure of illusion is binding (us) forcibly; 6.  
 The shadow, the delusion, and the body,—all are alike.  
 With the two wings they are many..8.  
 The mind is purified by the nature of *tathatâ*<sup>1</sup>.  
 Jayanandī says, nothing else is flourished..10.

<sup>1</sup> Thatness, the state of *prajñāpāramitā*.

47. Friendship developed between the lotus and the thunderbolt.  
 The *candali* is burnt by the union of the equals..2.  
 Fire broke out in the burnt house of the *ḍombi*.  
 Taking the moon I sprinkled water..4.  
 Neither scorching flame nor smoke is seen.  
 Reaching the mountain-peak it enters into the sky..6.  
 It burns the lords: *hari*, *hara* and *brahmmā*<sup>1</sup>.  
 The nine threads and the inscription plates are destroyed..8.  
 Dhāma says, know thou clearly,  
 The water is running up, through the five pipes..10.

<sup>1</sup> Names of the three Hindu gods denoting the three veins, described in the tantric physiology, viz, *biṣṭhānāḍī*, *nutranāḍī*, and *śukranāḍī*.

49. *rāga mallāri. bhusukupādānām.*

bāja nāba pāḍi pāuā-khālē bāhiu.  
 adaa baṅgāle deśa luḍiu..  
 āji bhusuku baṅgālī bhailī.  
 nia gharīṇi caṇḍālī lelī..dhru..  
 ḍahi jo pañca pāṭaṇa imdi bisaā ṇaṭhā.  
 ṇa jāṇami cia mora kahī gai paṭhā..  
 soṇa taruā mora kimpī ṇa thākiu.  
 ṇia paribāre mahāneche thākiu..  
 caukoḍi bhaṇḍāra mora laiā sesa.  
 jibante mailē nāhi biśeṣa..

50. *rāga rāmakri. śabara-pādānām.*

gaṇata gaṇata tailā bāḍhī heñce kurāḍi.  
 kaṇṭhe nāṛamaṇi bālī jāgante upāḍi..  
 chāḍu chāḍu mātā-mohā biśamo dundolī.  
 mahāsuhe bilasanti śabaro laiā suṇa mehelī..dhru..  
 herī ṣe meri tailā bāḍi kha-same samatulā.  
 sukaḍa e se re kapāsu phuṭilā..  
 tailā bāḍira pāsēra jhōṇā bāḍi uelā.  
 phiṭeli andhārī re akāśa phulīā..  
 kaṇḍucinā pākelā re śabara-śabari mātēlā.  
 aṇudina sabaro kimpī na cebai mahāsuḥē bhelā..  
 cāribāse tā bhalā rē diā cañcālī.  
 tāhi toli śabaro dāha kaelā kandaśa saguṇa śiālī..  
 mārila bhabamattā re dahadihe didhali bālī.  
 hera se śabaro nirebaṇa bhailā phiṭili aba salī..

49. Putting *vajra*-boat<sup>1</sup> in the *padmā*-canal<sup>1</sup>, I steered it.

The *advaya*<sup>2</sup> looted the land of Bengal..2.

Now Bhusuku, you have become a Bengali.

(You) have taken a *caṇḍālī* as your housewife..4.

The five cities are burnt; the sense-properties are destroyed.

I know not where my mind has entered..6.

Nothing remained of my gold and silver.

In my family I lived with great happiness..8.

He took my all the treasure of four crores.

There is no distinction between the living and the dead..10.

<sup>1</sup> Viod and mind.

<sup>2</sup> Non-duality.

## 50. The third houses on the skies are hacked by the axe.

Waking up he uproots the no-soul girl attached to his neck.

Give up, give up the most conflicting illusion and infatuation.

Taking the void-woman, the *śabara* makes sport with great pleasure..4.

Looking at my third house, which is comparable to the void,

The *kāpāsa* flower bloomed beautifully..5.

By the side of the third house the moonlit house appeared.

Oh, the darkness disappeared, the sky became jubilant..8.

The *kaṇḍucinā*<sup>1</sup> being ripen the *śabara* and the *śabari* became jubilant.

For days together the *śabara* had no senses; he forgot everything in great pleasure..10.

Oh, the fourth house was built with bamboo-splints.

Then lifting on it the *śalara* was burnt, the vultures and jackals were crying..12.

Killing the drunken existence it was offered to the ten directions.

Observe, the *śabara* has got salvation, now the sufferings are ceased..14.

<sup>1</sup> A kind of berry.

## Appendix-B

Selected bibliography :

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# Glossary<sup>1</sup>

[Numbers within bracket refer to the number of songs;  
numbers without bracket indicate the page-numbers of the book]

*aisa* (41, 43), 108, 112, such.  
*aisana* (2), 8, such.  
*aisa bhābe* (43), 112, in such fashion.  
*aisasi* (10), 32, see *āisasi*.  
*akaṭa* (31, 39, 41), 83, 103, 108, wonderful.  
*akāśa* (50), 126, sky.  
*akileś* (9), 30, without difficulty.  
*age* (15), 46, in front.  
*aṅkabālī* (4), 14, embracing (n).  
*aṅga* (27), 72, body.  
*acāra* (21), 63, behaviour.  
*acāre* (11), 35, in (religious) practices.  
*acinta* (22), 66, incomprehensible.  
*acinta joi* (22), 66 *yogi* (ascetic) who practises in comprehensibility.  
*accha* (37), 97, (you) remain (imp.).  
*acchante* (43), 112, existing.  
*acchama* (29), 79, (I) remain.  
*acchasi* (41), 108, (you) remain.  
*acchahu* (6), 21, (I) remain.  
*acchilē* (35), 93, (I) was.  
*achilesa* (37), 97, (you) were.  
*ajarāmara* (3, 22), 11, 66, ageless and deathless.  
*aṭa* (15), 46, eight.  
*aṭha* (13), 40, eight.  
*aṭhakumārī* (13), 40, eight damsels.  
*apa* (38), 100, other.  
*apa upāe* (38), 100, by other means.  
*apaḥā* (17), 52, unstruck.  
*apuanā* (41, 44), 108, 114, unborn.  
*apudina* (50), 126, everyday.  
*adaa* (49), 123, non-dual.  
*adaabhua, adabhuā* (30, 39), 81, 103, wonderful.  
*adaśa* (46), 119, unseen.

*adharāṭi* (2, 27), 8, 72, midnight.  
*adhyātā* (43), 113, sense of self.  
*anaha, anahā* (11, 16), 35, 49, unstruck (Buddhist mystic term).  
*anabāṭā* (15), 45-46, at a loss of path.  
*anudina* (43), 112, everyday.  
*anuttara* (5, 34), 18, 91, supreme.  
*anubhaba* (37), 97, (you) feel (imp.v).  
*anta* (15) 46, end.  
*antaḍḍi* (20), 60, inner apartment.  
*antarāle* (46), 118, behind the screen.  
*antare* (10), 32, for.  
*ante* (18), 55, at end.  
*andhakārā* (30), 81, darkness.  
*andhārī* (21, 50), 62, 126 dark (f.).  
*apāiḥṇa* (34), 91, non consecrated.  
*apaṇā* (6, 26, 39), 21, 70 103, of self, self.  
*apaṇe* (3, 22, 37), 11, 66, 97, self, in self.  
*apaṇe apā* (32), 85, you yourself...  
*apanā* (22), 66, self.  
*apā* (31), 83, ātmā, soul.  
*apā* (39), 103, on one's own accord.  
*apē* (4), 108, water.  
*apyapā* (39), 103, self.  
*abākāśa* (37), 98, scope.  
*abāṇāgabapā* (21), 62, coming and going.  
*abāṇāgabapē* (7), 24, in coming and going.  
*abāṇāgamaṇa* (36), 95, coming and going.  
*abāṇāgamaṇā* (46), 18, coming and going.  
*abadhūtī* (17), 52, ascetic woman.  
*abadhūtī-māge* (27), 72, passage of *abadhūtī*.  
*abara* (34), 91, other.  
*abaraṇā* (10), 32, colourless.  
*abaśa* (12), 38, paralysed.  
*abaśa kariā* (12), 38, making paralysed.  
*abasari jāi* (32), 85, disappears.  
*abhāge* (35), 93, by ill luck.

*abhāba* (29), 78, non-existence.  
*abhinacārē* (34), 90, by nondifferent treatment.  
*amaṇa* (21), 63, name of a paddy.  
*amia* (21), 62, nectar.  
*amiā* (39), 103, nectar.  
*ambhe* (22), 66, we.  
*amhe* (4), 14, my self.  
*aru* (4), 14, name of a musical *rāga* or tune.  
*alakkha* (15), 45, imperceptible.  
*alākṣalakhacitta* (34), 90, the mind which perceives imperceptible.  
*alo* (17), 52, oh (voc.).  
*ahanisi* (19), 58, day and night.  
*ahāra* (35), 94, eating.  
*ahāra kaelā* (35), 94, (I) have eaten-up.  
*ahāriu* (19), 57, (I) ate-up.  
*ahāriu* (26), 70, was fed.  
*ahārila* (35), 93, (I) ate.  
*ahārī* (36), 95, was eaten-up.  
*ahei* (23), 68, *ākheṭika*, for hunting.  
*aheri* (6), 21, hunter.

*āi* (43), 113, in origin.  
*āie* (41), 108, in origin.  
*āila* (3), 11, came.  
*āilā* (7), 24, came.  
*āilesi* (44), 115, (you) have come.  
*āisa* (29, 41), 78, 108, in such, in this.  
*āisasi* (10), 32, (thou) came.  
*ākāśe* (41), 108, in sky.  
*ākhi* (15), 46, eyes.  
*āgama, āgamapothi* (29, 40), 79, 106, title of a sacred Hindu scripture.  
*āgali* (18), 55, ahead.  
*āgi* (47), 121, fire.

<sup>1</sup> Arranged in Bengali alphabetical order.

*āṅgana* (2), 8, courtyard.  
*āchanṭe* (39), 103, though there was, in spite of there being.  
*āchahu* (45), 116, (I) am.  
*ājadeba* (31), 83, *aryadevapada*, name of a composer.  
*ājadebē* (31), 83, by *Aryadeva*.  
*āji* (49), 124, to-day.  
*āṇa* (45), 116, one, another.  
*ādaa* (5), 18, non-duality.  
*ānande* (30), 81, in bliss.  
*ānutu* (19), 58, *anuttara*, supreme.  
*ābai*, *ābayi*, (42, 46), 111, 119, comes.  
*ābeṣi* (33), 87, guests.  
*ābharane* (11), 35, ornaments.  
*āmhe* (1, 12), 2, 38, I, we.  
*āryadevapādānām* (31), 83, of *āryadevapāda* (name of a composer).  
*ālā-jālā* (40), 106, magical tricks.  
*ālī-kālī* (11, 17), 35, 52, vowels and consonants (mystic terms).  
*ālīṣe kālīṣe* (7), 24, vowels and consonants (mystic terms).  
*āle* (40), 106, *alika*, in vain.  
*ālo* (40) 32, oh (voc.).  
*āsa* (1), 2, hope.  
*āsaba* (9), 29, wine.  
*āsā* (46), 118, desires.  
*āsu* (26), 69, fibre.  
*āhāra* (21) 62, eating.

*icchandrū* (39), 103, desires of sense-organs.  
*indī* (45), 117 sense-organ  
*indīa pabaṇa* (31), 83, breath of sense.  
*indīāla* (30), 81, magical illusion.  
*indījānt* (34), 91, magical illusion.  
*iṇḍī bīsaā* (49), 123, sensual properties.  
*iṣṭāmālā* (40), 106, mystic rosary.

*uāri* (12), 37, benefactor.  
*uāsa* (7), 24, *udāsa*, unconcerned.  
*uiā* (45), 116, appears.  
*uijāa* (45), 117, sprouts.  
*uiṭṭā* (30), 81, is risen.  
*uekhī* (16), 49, ignores.  
*uelā* (50), 126, appeared.  
*uesā* (12), 37, advice.  
*uesai* (40), 106, advices.  
*uchaliā* (19), 57, raising up.  
*uchārā* (14), 43, evening.

*ujāa* (38), 101, going against current.  
*uju* (15), 45, straight.  
*uju bāṭa* (15, 32), 45, 85, straight path.  
*uju bāṭe* (15), 45, by straight path.  
*uju re uju* (32), 85, straight oh! straight.  
*ujoli* (30), 81, shines.  
*uñcala pāñcala* (21), 63, restless.  
*uñcā uñcā* (28), 74, high (pl.).  
*uṇhi* (21), 63, ascending.  
*uṇhe gelā* (47), 121, ran-up.  
*udaka cānda* (29), 79, moon (reflected) on water.  
*unmatto* (19), 58, mad, intoxicated.  
*upāḍi, upāḍi* (8, 50), 27, 125, drawing out, uproots.  
*ubesē* (8), 27, towards, by advice.  
*ubhila* (4), 14, raised.  
*umata* (28), 74, *unmatta*, mad.  
*ulāsa* (30), 81, *ullāsa*, joy.  
*ulhasiu* (27), 72, delighted.  
*uha* (15, 29), 46, 79, indication, trace.  
*uha nā* (29), 78, no trace.  
*uha na* (21), 63, not perceived.

*e* (6, 20, 33, 39, 50), 21, 60, 87, 103, 127, this.  
*eu* (1), 2, this.  
*eka* (3, 10, 15), 11-12, 32, 46, one, single.  
*eka tila* (15), 46, single moment.  
*ekākāre* (11), 35, in non-dual form.  
*eku* (2), 8, (of) one.  
*eku kariā* (34), 91, making unite.  
*ekumaṇā* (23), 68, single minded.  
*eke* (28), 75, single.  
*ekeli* (28), 75, alone (fem.).  
*ekṣe* (39), 103, alone.  
*e jaga* (41), 108, this world.  
*eḍi* (1), 2, avoiding.  
*eta* (30), 81, so much.  
*eta kāla* (35), 93, so long.  
*e tiṇa* (33), 87, these three.  
*e tālōe*, (30, 43), 81, 113, in these three worlds.  
*ethu* (16, 20, 22, 27), 50, 60, 66, 72, here.  
*e bapa* (28), 75, this forest.  
*ebamkāra* (9), 29, *ekāra* and *bakara* (moon and sun: Buddhist mystic term).  
*ebē* (35), 93, now.  
*eṣā* (15), 46, here.  
*eṣu, esu* (37, 43), 98, 112, such, this.

*eha* (44), 114, this.  
*ehu* (26), 70, such.

*oḍiāne* (4) 14, in *mahāsukhacakra* (a position described in Buddhist tantric meditation)

*kaisana* (22) 66, how.  
*kaisani* (18), 55, how.  
*kaisā* (40), 106, how.  
*kaise, kaisē* (29, 43, 8, 28, 39, 40,) 79, 112, 27, 75, 103, 106, how.  
*kaṇkhā* (22, 37), 66, 97, desire.  
*kaṇḡucipā*, (50), 126, a kind of fruit (melon?).  
*kaṇkaṇa* (44), 115, *kaṇkanapāda* (name of a composer).  
*kaṇa* (41, 43), 108, 113, wonderful.  
*kaṇṭha* (18), 55, neck.  
*kaṇṭhe* (28, 50), 75, 126, to the neck.  
*kaṇṭhe laiā* (28), 75, taking on (her) neck.  
*kaṇḍhārā* (15), 46, *kanakadhārā*, golden flow.  
*kadīni* (*kahini*), (23), 68, story.  
*kapālī* (10), 32, *kāpālīka* (a sect of ascetics).  
*kapāsu* (50), 126, cotton-plant (*kārpasa*).  
*kabaḍī* (14), 43, cowri (a kind of old Indian coin).  
*kabālī* (11), 36, *kāpālīka* (a sect of ascetics).  
*kamala* (4, 27, 47), 14, 72, 121, lotus.  
*kamalinī* (27), 72, lotus (fem.).  
*kamalarasa* (4) 14, nectar of lotus.  
*kambalāmbaraḍāḍam* (8), 26, of *Kambalāmbaraḍāḍa* (name of a composer).  
*karaa* (21), 62, does.  
*karaa āhārā* (21) 62, eats.  
*karau* (22), 66, may do (optative).  
*karaṇaka* (1), 2, of sense-organs.  
*karaṇḍa* (19), 57, a kind of musical instrument.  
*karahakale* (17), 52, trap for catching young elephants.  
*karahā* (17), 52, young elephant.  
*karahū* (4), 14, (you) do (imp.).  
*karia* (1), 2, making.  
*kariāi* (1), 2, is being done.  
*kariṇā* (9), 29, male elephant.  
*kariṇire* (9), 29, to the female elephant.  
*kariba* (7, 36), 24, 95, (he) will do, (I) shall do.  
*kariba nibāsa* (7), 24, (he) will reside.  
*karibe* (10), 32, (I) shall do.  
*kariha* (21), 63, make (imp.).  
*karuṇa* (30), 81, see *karuṇā* (compassion).

*karuṇa meha* (30), 81, cloud of *karuṇā*.  
*karuṇā* (8, 12, 13, 31), 27, 37, 40, 83, compassion (Buddhist mystic term.)  
*karuṇakundala* (28), 75, ear-ring.  
*kalaśa* (44), 115, *kalakala*, brawling sound.  
*kalīṭhā* (21), 62, knowing.  
*kaśālā* (19), 57, a kind of musical instrument.  
*kaśaṇa* (16), 49, terrific.  
*kahana* (20), 60, be described.  
*kahi, kāhi* (31, 49), 83, 123, where.  
*kahi gai, kāhi gai* (31, 49), 83, 123, going where.  
*kahira* (7), 24, where.  
*kahei* (27), 72, speaks.  
*kahraguṇjari* (41), 108, name of a rāga.  
*kā* (2, 39), 8, 103, what, where.  
*kāa* (13, 38, 40, 46), 40, 100, 106, 119, body.  
*kāabākcā* (34), 90, in body, word and mind.  
*kāara* (42), 111, *kātara*, sad.  
*kāā* (1), 2, *kāyā*, body.  
*kāui* (2), 8, (of) crow.  
*kānkāṇa* (32), 85, bangle.  
*kāccāhi* (8, 14), 27, 43, rope.  
*kāja* (18), 55, work.  
*kāja na kāraṇa* (18, 26), 55, 70, without rhyme or reason.  
*kaṇṇa* (2), 8, ear-ring.  
*kāndaśa* (50), 127, were crying.  
*kāndha* (3), 11, shoulder.  
*kāndha* (42), 111, *skandha*, branches.  
*kāpālī, kāpālī* (10, 11), 32, 35, *kāpālīka* (a sect of ascetics).  
*kāpura* (28), 75, camphor.  
*kābālī* (18), 55, *kāpālīka*.  
*kāma* (18), 55, passion (sexual).  
*kāma* (22), 66, action.  
*kāma caṇḍālī* (18), 55, passionate *caṇḍāla*-woman.  
*kāmaru* (2), 8, land of love.  
*kāmali* (8), 27, *kambalāmbaraṇā* (name of a composer).  
*kāme* (22), 66, due to activities.  
*kāmōda* (13, 27, 37, 42), 40, 72, 97, 111, name of a rāga or musical tune.  
*kāraṇa* (18), 55, reason.  
*kāla* (1), 2, time, destroyer.  
*kāla* (21), 63, black.  
*kāle* (40), 106, to a deaf.  
*kāsu* (23), 68, whose.  
*kāhari* (10), 32, whose.  
*kāhi* (1), 2, why.  
*kāhi* (43), 113, where.

*kāhi* (37), 97, how.  
*kāhibā* (40), 106, will be said.  
*kāheri* (37), 97, of whom.  
*kāhere* (29), 79, whom.  
*kāhāri* (6), 21, whom.  
*kāhṇa* (7, 9, 10, 11, 12, 13, 19, 40, 43, 45), 24, 29, 32, 35, 36, 37, 40, 57, 106, 118 *kṣṇācāryaṇā* (name of a composer).  
*kāhṇapādānāṇi* (7, 9, 40, 42), 24, 29, 106, 111, of *kṣṇācāryaṇā*.  
*kāhṇi* (7) 24, see *kāhṇa*.  
*kāhṇila* (13, 36, 42), 40, 95, 111, *kṣṇācāryaṇā*.  
*kāhṇe* (18), 55, *kṣṇācāryaṇā*.  
*ki* (8, 33, 3942), 27, 87, 103, what (int. ind.)  
*ki* (22), 66, or.  
*kia* (13), 40, is made.  
*kiā* (19), 58, (I) offered, (I) made.  
*kiata* (17), 52, is made.  
*kiu* (11), 35, is made.  
*kiṇ* (41), 108, how.  
*kiṇpi* (50), 126, any.  
*kiṇa* (26), 70, why.  
*kiṇto* (34), 91, what to do.  
*kiṇpi* (16, 22, 49), 50, 66, 123, any thing, how.  
*kiraṇa* (16), 50, rays.  
*kiṣa*, (29), 79, what.  
*kiṣa bhāṇi* (29), saying what.  
*kisa* (6, 40), 21, 106, how.  
*kukkuriṇā* (20), 60, *kukkuriṇā* (name of a composer).  
*kukkuriṇā* (2), 8, by *kukkuriṇā*.  
*kukkuriṇānāṇi* (21, 20), 8, 60, of *kukkuriṇā*.  
*kuṭhāra* (45), 117, axe.  
*kuṭhārē* (45), 116, by axe.  
*kuṭiā* (10), 31, hut.  
*kuṇḍala* (11), 35, ear-ring.  
*kuṇḍabā* (39), 103, relations.  
*kundure* (4), 14, in sexual game.  
*kumbhīre* (2), 8, crocodile.  
*kula* (38), 101, coast.  
*kulīṇajana* (18), 55, high-caste men.  
*kuliśa* (4, 47), 14, 121, thunder.  
*kule kula, kulē kula* (14, 15), 43, 46, near the shore.  
*kṣṇapādānāṇi* (12, 19), 37, 57, of *kṣṇācāryaṇā*, (name of a composer).  
*kṣṇapādānāṇi* (13), 40, of *kṣṇācāryaṇā*.  
*kṣṇavajrapādānāṇi* (18), 55, of *kṣṇavajrapādā* (name of a composer).  
*kṣṇācāryaṇānāṇi* (11), 35, of *kṣṇācāryaṇā* (name of a composer).

*kṣṇācāryaṇā* (36), 95, of *kṣṇācāryaṇā* (name of a composer).  
*kē* (8), 27, any body.  
*keḍuḍā* (8, 13, 14), 27, 40, 43, oars.  
*keli* (41), 108, amorous game.  
*keli karai* (41), 108, plays amorous game.  
*keho keho* (18), 55, some people.  
*ko* (29), 78, who.  
*koi* (42), 111, any body.  
*koe* (43), 112, who.  
*koṭṭapādānāṇi* (44), 114-115, of *koṭṭapādā* (name of a composer).  
*koṭhā* (12), 38, rooms.  
*koḍi, koḍi* (2), 8, crore.  
*koṭcā* (4), 14, key.  
*koṭcā-lāl* (4), 14, lock and key.  
*kobi* (16), 50, any body.  
*kohia* (5), 18, tightening.

*kha* (50), 126, sky, void.  
*khāṭṭe* (11), 35, on the cot.  
*khāḍa* (15), 46, grass-thorn.  
*khāṇa* (21), 62, digs out.  
*khāṇaha, khāṇa* (4, 6, 19), 14, 21, 58, for a moment.  
*khamaṇa* (20), 60, *kṣapana*, a Buddhist mendicant.  
*khambha-phāṇā* (16), 49, pillar-post.  
*khara* (16), 50, scorching.  
*kharaḍḍi* (15), 46, uneven (?)  
*kharaṇa* (16), 50, scorching sun.  
*khare sonte* (38), 101, in strong current.  
*kha-sama* (43), 113, like void.  
*kha-same* (50), 126, like void.  
*khāa* (2, 10), 8, 32, (thon) eat, (he) eats.  
*khāi* (28), 75, (he) eats.  
*khāi* (41), 108, bites.  
*khāṭa* (28), 75, cot.  
*khāṇṭa* (38), 101, roller.  
*khāṇṭi* (38), 100, pure.  
*khāiba* (39), 103, (I) shall eat.  
*khālo-likhālā* (32), 85, ditches and pits.  
*khunṇi* (8), 27, post (of anchor).  
*khura* (6), 21, hoofs.  
*khēḍā* (41), 108, plays (n.)  
*khelai* (41), 108, plays (v).  
*khēpahū* (4), 14, (I) sprinkle.  
*khelakū* (12), 37, (I) play.

*gaṇa* (8, 16, 30, 43, 45, 47), 27, 49, 81, 113, 117, 121, sky.  
*gaṇa-pākalī* (16), 49, sky peak.  
*gaṇata* (28, 34, 35), 74, 90, 93, to the sky, of the sky.  
*gaṇata gaṇata* (50), 125, on the fringes of the skies.  
*gaṇa-dukholē* (14), 43, by sky-bailer.  
*gaṇa-samudē* (35), 93, in the sea of sky.  
*gaṇaha* (30), 81, on the sky.  
*gaṇā* (39), 103, sky.  
*gaṇāṅgaṇa* (16), 50 courtyard of the sky.  
*gaṇe* (21, 38), 63, 101, on the sky.  
*gaḥara* (17), 52, *gaḥabara*, king elephant.  
*gaḥarē* (12), 37, *gaḥabare*, the bishop (in chess).  
*gai* (2, 7, 16), 8, 24, 50, going  
*gau* (27), 72, went.  
*gaṇḍa* (18), 55, *gaṇḍa*, name of a tune.  
*gaṇḍā* (14), 43, name of a river.  
*gajii* (32), 85, appears.  
*gaḍai* (5), 18, builds.  
*gandha* (13), 40, smell.  
*gandhanairi* (41), 108, city of *gandharbas* (heavenly musicians).  
*gabaḍa* (2, 3), 8, 11, name of a *raga* or tune (*gaḍa* ?)  
*gabū* (33), 87, cow (f.).  
*gambhīra* (5), 18, majestic.  
*garāhaka* (3), 11, customer.  
*garu* (28), 75, excessive.  
*galapāsa* (37), 98, halter.  
*galē* (37), 98, on the neck.  
*gahaṇa* (5), 17-18, deep.  
*gāi* (18), 55, sings.  
*gāiḍa* (2), 8, was sung.  
*gājai* (16), 49, roars.  
*gātī* (21), 62, hole.  
*gāntī* (17), 52, is singing.  
*gibata* (28), 74, on the neck.  
*giribara* (28), 75, beautiful mountains.  
*giribara-siharasandhi* (28), 75, juncture of beautiful mountain-peaks.  
*gilesi* (39), 103, (thou) swallow.  
*gīta* (33), 87, song.  
*guṇjari* (22), 66, name of a *rāga* or tune.  
*guṇjari māli* (28), 74, garland of *guṇjari* flower.  
*guḍḍari* (4), 14, *guḍḍaripāda* (name of composer).  
*guṇiā* (12, 17), 38, 52, counting.  
*guṇiālehū* (12), 38, (I) have counted.  
*guṇe* (38), 100, by rope.  
*guḍḍaripādānām* (4), 14, of *guḍḍaripāda* (name of a composer).

*gumā* (15), 46, hidden.  
*guru* (1, 40, 45), 2, 106, 117, preceptor.  
*gurubāṇa* (39), 103, preceptor's advice.  
*gurubak* (28), 75, preceptor's message.  
*gurijari* (5), 17, name of a *rāga* or tune.  
*guhāḍā* (28), 74, goodness.  
*gelā* (7, 15), 24, 45, went.  
*gelī* (8), 27, past.  
*go* (20), 60, oh (voc. ind.).  
*gohālī* (39), 103, cow-shed.  
  
*ghaḍiye* (3), 12, in pitchers.  
*ghaḍuli* (3), 12, small water-pot.  
*ghana* (16), 49, cloud.  
*ghanṭā* (11), 35, tinkling sound.  
*ghanṭā neura* (11), 35, anklet with tinkling sound.  
*ghara* (2, 33), 8, 87, house.  
*gharaṇī* (28), 74, housewife.  
*gharini* (49), 123, housewife.  
*ghara* (3, 11), 11, 36, in house.  
*ghalili* (10), 32, (thou) wear.  
*ghāṭa* (15), 46, ferry station.  
*ghāṇṭa* (4), 14, stirring up.  
*ghārē-pāre* (39), 103, in home and abroad.  
*ghālī* (4), 14, putting.  
*ghinimeli* (6), 21, accepting and rejecting.  
*ghuṇḍa* (39), 103, wandering.  
*ghumai* (36), 95, asleep.  
*ghoria* (35), 95, are revolving.  
*gholai* (16), 49, charns.  
*gholiu* (12), 38, overpowered.

*cau* (8), 27, four.  
*caukoḍi* (49), 123, four crores.  
*caukhaṇa* (44), 115, four moments.  
*caudise* (8), 27, in four directions.  
*causaṭhi* (10, 12), 32, 38, sixty-four.  
*causaṭhi* (3), 12, sixty-four.  
*cakā* (14), 43, wheels.  
*caṅcala* (1, 21), 2, 62, unsteady.  
*caṭariu* (26), 70, finished, rejected.  
*caḍi* (10), 32, mounting.  
*caḍilā* (14), 43, ascends.  
*caḍile* (5, 8), 18, 27, ascending.

*caṇḍālī* (46, 49), 119, 123, name of a low caste Hindu (f.).  
*cānda-sūjja* (14), 43, moon and sun.  
*camakii* (41), 108, startles.  
*caraa* (21), 63, grazes.  
*caryā* (2), 8, a kind of songs known as *caryāpāda*.  
*calila* (13), 40, is going.  
*calilā* (19), 57, is going.  
*cāki* (17), 52, dise.  
*cāṅgeḍā* (10), 32, basket made of bambu-splints.  
*caṭila* (5), 18, *caṭillapāda* (name of a composer).  
*caṭillapādānām* (5), 17, of *caṭillapāda* (name of a composer).  
*cānda* (4), 14, moon.  
*cāndakānti* (31), 83, moon-beam.  
*cāndare* (31), 83, of moon.  
*cānde* (30), 81, moon.  
*capī* (4, 8), 14, 27, pressing, avoiding.  
*carā* (21), 62, movement.  
*cāribāse* (50), 126, in the fourth residence.  
*cāla* (3), 12, operate (imp.).  
*cāliu* (27), 72, was bed.  
*cāhaa* (8), 27, can be observed.  
*cāhante* (44), 115, asking for.  
*cāhante cāhante* (31), 83, repeatedly observing.  
*cāhāma* (20), 60, (I) am asking for.  
*cāhi* (20), 60, (I) am in search.  
*cīa* (39, 40, 42, 46, 49), 103, 106, 111, 119, 123, *citta*, mind.  
*cīa-kaṇṇahāra* (13), 40, *cīta-karṇadhāra*, mind-helmsman.  
*cīa-gaandā* (16), 49, *cīta-gajendra*, mind the king-elephant.  
*cīa-bikiraṇe* (31), 83, on the reflection of mind.  
*cīa-bihunne* (35), 93, without mind.  
*ciaraa* (32, 35), 85, 93, 94, king mind.  
*cikhila* (5), 18, mud.  
*citta* (16), 49, mind.  
*cihṇa* (3, 29), 11, 79, sign.  
*cīa* (38), 100, *citta*, mind.  
*cīaṇa* (3), 11, *cikana*, fine.  
*cīe* (1), 2, in mind.  
*cīrā* (4), 14, genital.  
*cuḍilī* (14), 43, ascending (fem).  
*cumbī* (4), 14, kissing.  
*ceṇa* (36), 95, consciousness.  
*cebai* (14, 34), 43, 91, perceive, perceiving.  
*core* (2), 8, by thief.  
*cāukodhi* (37), 97, four extremities.  
*cāudisa* (6), 21, four directions.  
*cāura* (33), 87, thief.  
*cāuri* (2), 8, by thief.



## GLOSSARY

*chaḍḍagai* (9), 29, *ṣaṭ gati*, six ways.  
*chanda* (14), 43, rhythmically.  
*chāṇ* (46), 119, shadow.  
*chāṇī* (28), 75, spread.  
*chāḍḍaa* (6, 19), 21, 58, spares, spared.  
*chāḍḍi* (10, 32), 32, 85, (I) left, leaving.  
*chāḍḍia* (31), 83, (you) shake off.  
*chāḍḍī* (6, 15), 21, 46, leaving.  
*chāḍḍu chāḍḍu* (50), 125, (you) give-up, give-up (imp.).  
*chāṇḍaka* (1), 2, of rhythm.  
*chāra* (11), 36, ashes.  
*chijaa* (45), 117, (you) sever (imp.).  
*chijai* (46), 119, is cut.  
*chīṇāli* (18), 55, coquette.  
*chudha* (9), 30, *suddha*, pure.  
*chupai* (6), 21, touches.  
*chebai* (45), 117, cuts it.  
*cheba-bheba* (45), 117, cut or separate.  
*ehebaha* (45), 117, (you) cut down (imp.).  
*choi choi* (10), 31, touching again and again.  
  
*ja* (26), 70, whose.  
*jaa jaa* (19), 57, *jaya jaya* (victory notes of drums).  
*jaanandī* (46), 120, *jayanandīpāda*, name of a composer.  
*jai* (5, 23, 41, 46), 18, 68, 108, 119, if, these, when.  
*jaisa* (41), 108, as is.  
*jaisane* (37), 97, the way in which.  
*jaisā* (40), 106, the way in which  
*jaisā* (46), 119, as.  
*jaiso* (13), 40, as such.  
*jaiso* (22, 37), 66, 97, as.  
*jaiso-taiso* (13), 40, such as they are.  
*jaṇṇā* (14), 43, *yamunā* (name of a river).  
*jautuke* (19), 57, 58, dowery.  
*jaga* (39, 41), 103, 108, world.  
*jat puṇāhi* ( *jasu nāhi* ) (43), 113, who has not.  
*jathā* (44), 115, from whence.  
*jabe, jabē* (17, 21, 44) 52, 63, 115, when.  
*jayanandīpādānāṇ* (46), 118, of *jayanandīpāda* (name of a composer).  
*jalabimbākāre* (39), 103, in the shape of water-bubble.  
*jalīa* (47), 121, inflamed.  
*jale* (43), 112, in water.  
*jasu* (40), 106, where.  
*jahi* (31), 83, when.

*jā* (20, 22, 29), 60, 66, 79, whose, which.  
*jāa* (2, 19, 43), 8, 58, 112, goes, is spent.  
*jāante* (15), 46, while going.  
*jāi* (2, 10, 42, 43), 8, 31, 111, 113, goes.  
*jāina* (42), 111, does not go.  
*jāiu* (15), 46, (thou) go.  
*jāiba* (14), 43, (I) shall go.  
*jāibē* (23), 68, (you) will go.  
*jāu* (38), 100, goes.  
*jāṇte* (15), 46, while going.  
*jāgaa* (2), 8, awaken.  
*jāgante* (50), 125, waking up.  
*jāṇai* (45), 117, knows.  
*jāṇami* (31, 49), 83, 123, (I) know.  
*jāṇī* (6, 37), 21, 97, knows, is known.  
*jāna* (1, 44), 2, 115, (you) know.  
*jānaḥū* (22), 66, (we) know.  
*jāma* (8, 19, 22, 43), 27, 57, 66, 114, birth.  
*jāme* (22), 66, due to birth.  
*jāyā* (39), 103, wife.  
*jā lai* (29), 79, taking which.  
*jā'andharīpāe* (36), 95, name of a preceptor.  
*jāsi* (10), 32, (thou) go.  
*jāsu* (30, 43), 81, 112, which, whose.  
*jāhi* (5), 18, (you) go.  
*jāhu* (32), 85, (you) go.  
*jāhera* (29), 79, whose.  
*jīpa* (40), 106, conquer.  
*jīṇava* (14), 43, *jīṇapura*, the conquered city (Buddhist mystic term).  
*jīṇavaṇa* (40), 106, *jīṇaratna*, conquered jewel (Buddhist mystic term).  
*jīṭā* (12), 38, conquered.  
*jīṭela* (12), 37, was conquered.  
*jīṇaḍa, jīṇaura* (7, 12), 24, 37, *jīṇapura*, the city of conquest (Buddhist mystic term).  
*jīma* (29, 30, 31, 41, 43), 79, 81, 83, 108, 112, of such a form as.  
*jīma kari* (13), 40, in such way.  
*jīma jīma* (9), 29, whenever.  
*jībante* (22, 23, 49), 66, 68, 123, who is alive, alive.  
*jībami* (4), 14, (I) shall survive.  
*juati* (26), 70, argument.  
*jujhaa* (33), 87, fights.  
*je, jē* (3, 22), 11, 66, so that, who.  
*je je* (7, 15), 24, 45, those, who ever.  
*jēṇa* (21), 62, so that.  
*jetai* (40), 106, as much.

*jo* (7, 14, 19, 20, 27, 32, 37, 40, 41, 45, 49), 24, 43, 58, 60, 72, 85, 98, 106, 108, 117, 123, who, which.  
*joi* (10), 32, who.  
*joi* (19, 30, 37, 42), 58, 81, 97, 111, *yogī*, ascetic.  
*joiā* (21), 62, *yogi*, ascetic.  
*joiāre* (41), 108, *oh yogin*.  
*joiṇi-jāle* (19), 58, artifice of the *yoginī*.  
*joinī* (4), 14, female ascetic.  
*joī* (37), 97, *yogī*, ascetic.  
*joḍḍia* (5), 18, joining.  
*jo so* (33), 87, who ever.  
*johṇābāḍḍī* (50), 126, moonlit house.  
*jāubana* (20), 60, youth.

*jhaṇabakhaṇe* (34), 91, by meditations and discourses.

*ṭali* (31), 83, being fallen.  
*ṭaliā* (43), 112, being fallen.  
*ṭaliā* (35), 93, being unbalanced.  
*ṭāṅgi* (5), 18, axe.  
*ṭāṇa* (38), 100, pulls, is towing.  
*ṭāla* (40), 106, wrong.  
*ṭālata* (33), 87, on the mound.  
*ṭāliu* (18), 55, spilled.  
*ṭuṭigeli* (37), 97, is ceased.  
*ṭeṭṭaṇapāra* (33), 87, of *ṭeṭṭaṇapada*.  
*ṭeṭṭaṇapādānāṇ* (33), 87, name of a composer.

*ṭhākura* (12), 37, king.  
*ṭhākuraka* (12), 38, of king.  
*ṭhāṇā* (29), 78, of location.  
*ṭhābī* (8), 27, accomodation.

*ḍamaru* (11), 35, tabor.  
*ḍamaruli* (31), 83, drum (smaller size).  
*ḍare* (2), 8, in fear.  
*ḍahi* (49), 123, burnt.  
*ḍāka* (6), 21, shouting.  
*ḍāka paḍāa* (6), 21, shout is raised.  
*ḍāla* (1, 45), 2, 117, branches.  
*ḍāṭi* (28, 75, branches.

*ḍāha* (46, 50), 119, 126, burning, burnt.

*ḍāha kaelā* (50), 126, burnt.

*ḍombita* (18), 55, than the *ḍom*-woman.

*ḍombi*, *ḍombī* (10, 14, 18, 19, 47,) 31-32, 43, 55, 57, 121, female *ḍom* (a low Hindu caste).

*ḍombiera saṅge* (19), 58, with *ḍombī*.

*ḍombī ghare* (47), 121, in the house of *ḍom*-woman.

*ṇa* (15, 26, 29, 30, 31, 36, 40, 42, 43, 44, 46, 47), 46, 70, 79, 81, 83, 95, 106, 111, 113, 115, 119, 121, no.

*ṇaṇi* (23), 68, *rajanī*, night.

*ṇau* (47), 121, no.

*ṇa jāi* (14, 29), 43, 78, not knows, not removes.

*ṇa jāṇami* (31, 49), 83, 123, (I) do not know.

*ṇa jāṇī* (29), 79, not known.

*ṇaḥā* (31, 35, 49), 83, 93, 123, lost, destroyed.

*ṇa thākū* (49), 123, nothing remained.

*ṇa disa* (29), 79, not seen.

*ṇa de* (30), 81, does not give.

*ṇa rūhaa* (36), 95, not remaining.

*ṇa hoi* (46), 119, not being.

*ṇābādhi* (38), 100, boat.

*ṇābī* (13), 40, boat.

*ṇāṇā* (28), 74, various.

*ṇāhi* (22, 43), 66, 113, is not, has not.

*ṇia* (13, 49), 40, 123, own.

*ṇiamaye bāṇe* (28), 75, by (your) own mind-arrow.

*ṇimda* (13), 40, sleep.

*ṇibāṇā* (16), 49, *nirbāṇa*, salvation (Buddhist mystic term).

*ṇirabara* (26), 69, without body, invisible.

*ṇirebaṇa* (50), 126, salvation.

*ṇilesi* (39), 103, (thou) have taken.

*tāi* (4, 18, 14, 55, to you, thou.

*tailā* (50), 125, three storied (house).

*tailā bāṇī* (50), 126, three storied house.

*tailā bāṇīr* (50), 126, of the three storied house.

*taisane* (37), 97, in that condition.

*taisā* (46), 119, so.

*taiso* (22, 37), 66, 97, so.

*tause* (26), 70, in that way.

*taḍi* (15), 46, pitfalls (?).

*tathatā* (9, 36, 44, 46), 29, 95, 115, 119, thatness (Buddhist term).

*tathatā-svabhāve* (46), 119, by the nature of *tathatā*.

*tathā* (44), 115, there.

*tathāgata* (13), 40, Buddha.

*tante* (34), 91, by tantric practices.

*taba* (21), 63, then.

*tabē* (21, 44, 46), 63, 115, 119, then.

*tarai* (5), 18, cross (v.).

*taraṅgatā* (6), 21, for wave.

*taraṅgama* (13), 40, waves, currents.

*tarittā* (13), 40, crossed.

*taru* (45), 117, tree.

*tarubara* (1, 28, 45), 2, 74, 117, beautiful tree.

*tasu* (27, 45), 72, 117, of them, of his/her.

*tahi*, *tahī* *tāhi*, (10, 14, 28, 31, 43, 50), 32, 43, 74, 83, 113, 126, there, on it, like that.

*tā* (7, 16, 37, 45, 50), 24, 49, 97, 98, 117, 126, that, then, his, him.

*tāelā* (50), 126, see *uelā*.

*tāḍaka* (37), 98, name of a composer (*tāḍakapāda*).

*tāḍakapādānām* (37), 97, of *tāḍakapāda*.

*tānti* (10), 32, *tantri*, strings.

*tantri-dhani* (17), 52, (musical) note of strings.

*tānti* (17), 52, strings.

*tāhera* (29), 79, of that.

*tia* (28), 75, three.

*tiadḍā* (4), 14, *tribṛtaka*, triangular cover, (triangular shaped female sex organ).

*tiadhāu* (28), 75, three materials.

*tiadhāe* (29) 79, made of three materials.

*tiasa* (22), 66, *tridaśa*, three decades (childhood, boyhood and youth.).

*tiḍia* (16), 49, tearing.

*tiṇa* (6), 21, *ṛṇa*, grass.

*tiṇi*, *tiṇi* (7, 18), 24, 55, three.

*tiṇī* (16), 49, to three.

*tiṇiḥo* (7), 24, all the three.

*tima* (43), 112, like that, of that form.

*timai* (46), 120, is over flooded.

*tima tima* (9), 29, then and there.

*tila* (15), 46, very small quantity.

*tisaraṇa* (13), 40, three refuges.

*tihuaṇa* (16), 49, *tribhuvana*, three worlds.

*tihubana* (36), 95, *tribhuvana*, three worlds.

*tu* (5, 8, 10, 14, 18, 32), 18, 27, 32, 43, 55, 85, thou.

*tuṭaa* (21), 62, be ceased.

*tuṭai* (41, 46), 108, 118, ceases, ceased.

*tuffai* (30), 81, ceases.

*tumhe* (5, 23), 18, 68, you.

*tulā* (26), 69, cotton.

*tusā* (16), 49, in thirst.

*te* (7, 22), 24, 66, he/she, they.

*te te* (7), 24, all of them.

*tetabi* (40), 106, so much.

*lentali* (2), 8, tamarind.

*tāloe* (42), 111, in three worlds.

*to* (4, 10, 41), 14, 32, 108, to thou, your.

*toe sama* (10), 32, with tou.

*toḍiā* (12), 38, breaking forcibly.

*toḍiu* (9), 29, tearing forcibly.

*tora* (41), 108, thy.

*torē* (18), 55, thy.

*tolī* (50), 126, lifting.

*tolīā* (12), 37, lifting.

*tohora* (10, 39), 32, 103, thy.

*tohora antare* (10), 32, for thysake.

*tohorī* (10, 18, 39), 31, 55, 103, thy.

*tohore* (18), 55, to thou.

*thākiba* (39), 103, (thou) will remain.

*thāki* (44), 115, remaining.

*thāti* (21), 62-63, be.

*thāhā* (15), 46, depth.

*thāhi* (5), 18, bottom.

*thirā* (20), 60, constant.

*thirakari* (3, 38), 11, 12, 100, deciding, fixing, making concentration.

*thoi* (8), 27, keeping.

*damaṅku* (9), 30, subjugated, controlled.

*dalia* (30), 81, crushing.

*daśadisē* (9), 30, from ten directions.

*daśami* (3), 11, tenth (f.).

*daśabala* (9), 30, ten powers (Buddha).

*dahadiha* (35), 93, ten directions.

*dahadihe* (50), 126, to ten directions.

*dāḍhai* (46, 47), 119, 121, burnt, burns.

*dāḍī* (17), 52, axis (of a lute)

*dāna* (12) 38, lead (in chess game).

*dapaṇa* (32), 85, *darpaṇa*, mirror.

*dāpatibimbu* (41), 108, reflection on mirror.

*dārika* (34), 90-91, *dārikapāda* (name of a composer).

*dārikapādānām* (34), 90, of *dārikapāda* (name of a composer).

*dāhiṇa*, *dāhina* (5, 8, 14, 15, 32), 18, 27, 43, 46, 85, right side.

*dahiṇa-tāma* (5), 18, right and left sides

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*diā* (50), 126, with the help of.  
*diā cañcālā* (50), 126, by (bamboo) splints.  
*diṭha, diṭhā* (1, 16, 42), 2, 50, 111, seen, scene.  
*diṭha nāṭha* (42), 111, scene of destruction.  
*diḍha* (1, 11, 41), 2, 35, 108, hard, firm, steady.  
*diḍha karia* (1), 2, firmly.  
*diḍhi* (5), 18, strong.  
*diḍhalī* (50), 126 was given.  
*dibasai* (2), 8, during day time.  
*dibi* (29), 79, will be given.  
*dibi piricchā* (29), 79, will be given solution.  
*dila* (35), 93, gave.  
*dila bhaṇia* (35), 93, is told.  
*disai* (47), 121, is seen.  
*disaa* (6, 26), 21, 70, is seen.  
*disai* (15, 39), is perceived, appears.  
*diḍhā hai* (47), 121, is burnt.  
*disaa* (15), 46, is seen.  
*duā* (12), 37, duality.  
*duānte* (5), 18, on two extremities.  
*duārata* (3), 11, on the door (loc.).  
*dui* (3, 14, 26), 11, 43, 70, two.  
*duṇḍuhi* (19), 57, *duṇḍubhi*, a kind of drum.  
*dukhetē* (1), 2, in sorrow.  
*dujjana* (32), 85, bad men.  
*duṭha, duṭhya* (39), 103, wicked.  
*dudha, dudhu* (42, 33), 111, 87, milk.  
*duṇḍolī* (*duṇḍolī*) (50), 125, conflicting.  
*dulakṣa* (34), 91, *dulakṣya*, difficult to notice.  
*duli* (2), 8, she-tortoise.  
*duṣādhi* (33), 87, watchman.  
*duhi* (2), 8, milking.  
*duhie* (33), 87, is milked.  
*duhila* (33), 87, extracted (milk).  
*dukhē* (34), 91, in sorrows.  
*dukhē sukhe* (34), 91, in sorrows and pleasures.  
*dura*, (31), 83, far away.  
*dura nibāri* (31), 83, thrown away.  
*dularkkha* (29), 78, *dulakṣa*, difficult to perceive.  
*dūra* (5), 18, far away.  
*ḍṛḍha* (3, 9), 11, 29, strong.  
*ḍṛḍha kāndha* (3), 11, strong shouldered.  
*de* (4), 14, (thou) give (imp.).  
*dekhai* (42), 111, be seen.  
*dekhaiā* (3), 11, seeing.  
*dekhi* (7), 24, observing, seeing.  
*dekhila* (36), 95, (I) saw.

*dekhī* (16), 50, is seen.  
*deja* (3) 12, displayed.  
*debakrī* (8), 26, name of a tune.  
*debi* (17), 52, mistress (*nāṭmā*).  
*deśa* (11), 36, hatred.  
*deśa* (49), 123, land.  
*deśākha* (10, 32), 31, 85 name of a tune.  
*deha* (11, 13), 35, 40, body.  
*dehanaari* (11), 35, city of the body.  
*dehū* (12), 38, (I) have given.  
*do* (15), 46, two.  
*do bāṇa* (15), 46, two paths.  
*dosē* (39), 103, for fault.  
*dvandala* (30), 81, conflict.  
*dvādaśa* (34), 91, twelve.

*dhanasī* (14), 43, *dhanasī*, name of a tune.  
*dhamana camana* (1), 2, inhalation-exhalation (Buddhist term).  
*dhara* (38), 100, (you), hold (imp.).  
*dharana* (2), 8, to be contained.  
*dharahu* (38), 100, (you) hold, steer (imp.).  
*dharā* (11), 35, holding.  
*dhāmapāḍānā* (47), 121, name of a composer.  
*dhāna* (21), 63, paddy.  
*dhābai* (16), 49, runs.  
*dhāma* (19), 58, *dharma*, religion.  
*dhāma* (22), 66, abode.  
*dhāma* (44), 115, virtues.  
*dhāma* (47), 121, *dhāmapāda*, name of a composer.  
*dhāmarthe* (5), 18, for religion.  
*dhūṇi dhūṇi* (26), 69, carding (the cotton) repeatedly.  
*dhuma* (47), 121, smoke.  
*dhru, dhru* (1—50), 2—126, *dhruvāpāda*, refrain couplet.

*na* (20), 60, new.  
*na* (4, 5, 6, 7, 9, 14, 15, 16, 19, 22, 26, 45, 46), 14, 18, 21, 24, 30, 43, 45-46, 50, 58, 66, 70, 117, 119, not, no.  
*na* (29), 79, or.  
*na āṇē* (38), 100, not to others.  
*nairāmaṇi* (28, 50), 75, 125, no soul (Buddhist term).  
*nakkali* (20), 60, (I) dug-out, hoe (n.).  
*nagara* (10), 31, town.  
*na cebai* (36, 50), 95, 126, not awaken, senseless.  
*naccharitē* (42), 111, not containing.  
*na jāi* (4, 15, 20), 14, 45, 60, cannot.  
*na jāi* (2), 8, not possible.  
*na jāi* (38), 100, cannot reach.

*na jāubana* (20), 60, fresh youth.  
*naḍapeḍā* (10), 32, *naṭapetikā*, dancer's basket.  
*na diśaa* (26), 70, not seen.  
*nananda* (11), 36, sister-in-law.  
*na pekhai* (42), 111, does not see.  
*nabaguna* (47), 121, nine virtues.  
*na beaṇa* (36), 95, not pains.  
*na bhulaha* (15), 46, do not forget.  
*naya* (12), 37, nine.  
*naya bala* (12), 37, nine powers (of chess game).  
*naraa* (4), 14, men.  
*nalaṇbana*, (23), 68, lotus garden.  
*nalinaṇa* (9), 29, lotus garden.  
*na hoi* (15, 29), 46, 78, not happens.  
*na honti* (22), 66, does not become.  
*nāi* (14), 43, boat.  
*nāca* (10), 32, dances.  
*nācanti* (17), 52, is dancing.  
*nāḍi* (11, 20), 35, 60, navel root, pulse beat.  
*nāḍiā* (10), 31, shaven headed ascetic.  
*naḍisakti* (11), 35, power of navel root.  
*nāda* (32), 85, sound (Buddhist term).  
*nāḍē* (44), 115, by sound.  
*nāba* (15), 46, boat.  
*nābī* (8), 27, boat.  
*nābē* (10), 32, in the boat.  
*nāme* (28), 74, by name.  
*nāyaka* (16), 49, leader.  
*nārī* (4) 14, women.  
*nāla* (3), 12, pipe, stalk.  
*nālē* (47), 121, through stalks.  
*nāsaka* (21), 62, destroyer.  
*nāśia* (39), 103, destroyed.  
*nāhā* (15), 46, *nātha*, lord.  
*nāhi* (3, 8, 18, 20, 33, 37, 42, 49), 11, 27, 55, 60, 87, 98, 111, 123, not, no, do not exist.  
*nāhika* (8), 27, there is not.  
*nāhi* (37), 97, not.  
*nāhī* (38), 100, bot.  
*nia* (28), 74, own.  
*niaḍa* (12), 37, near.  
*niaḍi* (7), 24, near.  
*niaḍḍi* (5), 18, near.  
*niaḍhi* (32), 85, nearabout.  
*nia maṇa, nia mana* (30, 32, 39), 81, 85, 102, own mind.  
*mighiṇa* (10), 32, shameless.  
*niccala* (21), 63, motionless.

*niti* (33), 87, everyday.  
*nite nite* (33), 87, everyday.  
*nida gelā* (2, 36), 8, 95, fell asleep.  
*nidālu* (36), 95, asleep.  
*nibāṇe, nibaṇē* (5, 27, 34), 18, 72, 91, extinction, sublimation (Buddhist term).  
*nibāriu* (31), 83, is prevented.  
*nibitū* (9), 29, is tamed.  
*nibudhi* (33), 87, fool.  
*nibhara* (5), 18, confidently.  
*nirantara* (16, 30), 49, 81, continuously.  
*nirāle* (31), 83, in solitude.  
*nirāsi* (20), 60, disappointed.  
*nirbāṇe* (19), 57, in extinction.  
*nila* (2), 8, has taken.  
*nilaa* (6), 21, den.  
*nisārā* (3), 12, exit.  
*nisia* (21), 62, night.  
*nihu* (30), 81, solitude.  
*nāu* (46), 120, not.  
*nāukā* (38), 100, boat.  
*nāubāhī* (38), 100, boatman.  
  
*paṭha* (16), 49, enters.  
*paṭhā* (11, 16, 31, 35, 44, 49), 35, 50, 83, 93, 115, 123, enters, is entered.  
*paṭhela* (3), 12, entered.  
*paṭho* (1), 2, is entered into.  
*paṭsaa* (26), 70, penetrates.  
*paṭsai* (7, 14, 31, 47), 24, 43, 83, 121, enters.  
*paṭsai* (6), 21, enters.  
*paṭsante* (23, 28), 68, 75, to enter, enters into.  
*paṭsahini* (23), 68, entered.  
*paṭsi* (9), 29, entering.  
*pāuā* (49), 123, *padma*, lotus.  
*pāuā-khālē* (49), in the lotus-canal.  
*pakhā* (4), 14, wings.  
*pañca* (1, 13, 16, 23, 49), 2, 40, 49, 68, 123, five.  
*pañcajanā* (23), 68, five persons.  
*pañca paṭaṇa* (49), 123, five cities.  
*pañca biṣaa* (16), 49, five articles (senses).  
*paṭamañjarī* (1, 6, 7, 9, 11, 17, 20, 29, 31, 33, 36), 2, 21, 24, 29, 35, 52, 60, 78, 83, 87, 95, name of a *vāṇa*.  
*paṭante* (14), 43, in falling condition.  
*paṭabeṣi* (33), 87, neighbour.  
*paṭaha* (19), 57, a kind of drum.

*paṭilā* (28), 75, was laid.  
*paṭihūi* (41), 108, manifested.  
*paṇa* (2), 8, towards.  
*paṇiā* (35), 93, water.  
*paṇālū* (27), 72, through lotus-stalks.  
*paṭabāla* (38), 100, steer (of boat).  
*paṭiāi* (29), 78, believe.  
*paṭibhāsaa* (31), 83, is reflected.  
*paṭamā* (10), 32, lotus.  
*paṭmabāṇa* (23), 68, lotus-garden.  
*paṭaṇa* (19), 57, breath, wind.  
*paṭāi* (42), 111, enters.  
*paṭāē* (38), 101, (you) enter(imp.).  
*para* (39), 103, other, non-self.  
*parabasa* (39), 103, dependent on others.  
*parama* (11, 34), 36, 91, supreme, ultimate.  
*parama nibāṇe* (28), 75, supreme extinction, ultimate salvation.  
*parāṣa* (13), 40, touch.  
*parahiṇa* (28), worn in, putting on.  
*parāṇa* (10), 32, life.  
*paricchinnā* (7), 24, completely cut-off.  
*pariṇibittā* (12), 38, resisted, checkmated.  
*paribāre* (49), 123, in family.  
*parimāṇa* (1), 2, (you) measure (imp.).  
*parimāṇī* (45), 117, accepting as authority.  
*para* (36), 95, others.  
*pare* (39), 103, after.  
*pasariu* (23), 68, spreading.  
*pasāra* (3), 12, salable articles.  
*paḥārī* (36), 95, striker.  
*paḥila* (20), 60, first.  
*paḥile* (12), 37-38, in first.  
*pāpae* (14), 43, *padapadme*, (by the grace) of lotus-feet.  
*pākela* (50), 126, ripened.  
*pākha* (1), 2, wings.  
*pākhi* (36), 95, by the side.  
*pākhuḍī* (10), 32, petals.  
*pākhe* (46), 119, with wings.  
*pāgala* (28), 74, mad.  
*pāñca* (12, 14, 45, 47), 18, 38, 43, 117, 121, five.  
*pāñcajanā* (12), 38, five inmates.  
*pāñcanālē* (47), 121, though five pipes.  
*pāṭi* (5), 18, planks.  
*pāṭē* (16), 49, to the planks.  
*pāṭera* (1), 2, of orderliness.  
*pāḍī* (49), 123, putting down.  
*pāṇiā* (43), 112, water.

*pāṇi* (6, 14, 45, 47), 21, 43, 118, 122, water.  
*pāṇḍi* (1), 2, wooden seat.  
*pāṇḍiācāde* (36), 95, *pāṇḍiācārya*, the learned preceptor.  
*pātaha* (45), 117, leaves.  
*pāthara* (41), 108, stone.  
*pāne* (16), 49, in drinking.  
*pāntara* (15), 46, meadow.  
*pāpa* (16, 35), 49, 93, vice.  
*pābata* (28), 74, hills.  
*pābiai* (26), 70, will get.  
*pāra* (5, 14, 32, 38), 18, 43, 85, 100, (other) shore.  
*paragāmi* (5), 18, who intends to go to the other shore.  
*pārauāre* (32), 85, on the other shore.  
*pārakarei* (14), 43, takes across.  
*pārāgāmī* (5), 18, intending to go other shore.  
*pāraa* (8), 27, can.  
*pārimakulē* (34), 90, to the extreme shore.  
*pāsa* (1), 2, side.  
*pāsara* (50), 126, of the side.  
*piciu* (*cipiu*) (17), 52, was pressed.  
*piṭata* (14), 43, on the book.  
*piṭā* (2, 33), 8, 87, pail.  
*piṭhaka* (37), 97, different.  
*piḍai* (6), 21, drinks.  
*piḍami* (4), 14, (I) shall drink.  
*piḥāḍī* (12), 37, wooden (chess) board.  
*puṭcā* (28), 75, bow.  
*puccha* (5, 41), 18, 108, (you) ask (imp.).  
*puccha tu* (41), 108, thou ask.  
*pucchi* (8), 27, asking.  
*puchami* (10), 32, (I) ask.  
*puchasi* (15), 46, (thou) ask.  
*puchia* (1), 2, by asking.  
*puṇa* (26, 45), 70, 117, again.  
*puṇya* (16), 49, virtue.  
*punna* (35), 93, virtue.  
*punu* (14), 43, again.  
*pulimḍā* (14), 43, mast.  
*pūrā* (20), 60, matured.  
*pekha* (30, 46), 81, 119, look at, see.  
*pekhami* (35), 93, (I) see.  
*pekhu* (46), 118, seen.  
*pehma* (28), 75, in love.  
*poiā* (14), 43, daughter.  
*poḥāa* (19), 58, is spent.  
*poḥāi* (28), 75, spent.  
*poḥāilī* (28), 75, is spent.

*pharai* (42), 111, flourishes  
*phariā* (30), 81, spreading.  
*pharitiā* (43), 112, flourished  
*phāddia* (5), 18, cleaving  
*phāl* (4), 14, (you) cleve (imp.).  
*phīṭaa* (21), 63, severs.  
*phīṭili* (50), 126, disappeared.  
*phīṭeli* (50), 126, was ceased.  
*phīṭau* (12), 37, destroyed, severed.  
*phuṭilā* (50), 126, bloomed.  
*phuḍa* (47), 121, *sfuḍa*, distinct.  
*phuḍaṇa* (46), 119, flourishing.  
*phuliā* (50), 126, became julilant.  
*phulilā* (41), 108, blossoms.  
*phēḷaliu* (20), 60, came out.  
  
*baaṇe* (45), 117, by advices.  
*baithā* (1), 2, sitting (v).  
*bakhāṇi* (29, 37), 79, 97, can be explained.  
*baṅgāla* (43), 112, name of tune (*rāga*).  
*baṅgālī* (49), 123, Bengali (race).  
*baṅgāle* (49), 123, by Bengalees.  
*baṅge* (39), 103, in Bengal.  
*bajra* (28), 75, thunder (Buddhist term).  
*bajradhāri* (28), 75, one who holds *bajra*.  
*baṅka* (32), 85, round about.  
*baṭa* (26), 70, *barta*, path.  
*baṭa* (29), 78, really.  
*baṭṭai* (7), 24, is located.  
*baḍa* (45), 117, great, same as *bara* (of *baraguru*).  
*baḍaguru* (45), 117, same as *baraguru*.  
*baḍāḍi* (21, 23), 62, 68, name of a *rāga*.  
*baḍiā* (12), 37, pawn (in chess game).  
*baḍhila jāa* (33), 87, goes on increasing.  
*baṇa* (28), 75, forest  
*batisa* (17, 27), 32, 72, thirty-two.  
*bana* (6), 21, forest.  
*bandhāba* (22), 66, binds, makes (himself) bound.  
*baṭā* (32), 85, oh my child (voc.).  
*bara* (39), 103, rather.  
*baraguru* (45), 116, best preceptor.  
*barāḍi* (21, 34), 62, 90, name of a tune.  
*barisaa* (9), 29, pours, showers.  
*balaā* (38), 101, strong.  
*balada* (33), 87, bull.  
*balandē* (39), 103, with bull.

*balāga* (9), 30, *balāgra*, hair-tip.  
*balāḍḍi* (28), 74, name of a *rāga*.  
*balī bali* (46), 119, repeatedly.  
*balī* (50), 126, offering.  
*basai* (28), 74, dwells.  
*bahai* (14, 27), 43, 72, flows, is being ferried.  
*bahala* (26, 45), 70, 117, crowded, various.  
*bahiā* (3), 11, on (one's) own accord.  
*bahiā* (4), 14, passing through.  
*bahuḍai* (8), 27, bring back.  
*bahuḍi* (2), 8, daughter-in-law.  
*bahubiha* (41), 108, various.  
*bāk* (28, 40), 75, 106, speech, voice.  
*bākālaa* (3), 11, bark (of tree).  
*bāki* (*cāki*) (17), 52, disc.  
*bākpathāṭita* (37, 40), 97, 106, beyond the reach of voice.  
*bākhoḍa* (9), 29, two pillars.  
*bāṅka* (15), 46, bend.  
*bāja* (49), 123, *bajra*, thunder.  
*bājāa* (31), 83, is being played on.  
*bājai* (17), 52, is played.  
*bājae* (11), 35, is being played.  
*bājanāba* (49), 123, *bajra-nāḍkā*, thunder-boat.  
*bājila* (17), 52, *bajradhara*, (main actor of the Buddha drama).  
*bājule* (35), 93, *bajrakule* (by a preceptor named *brajrakula*).  
*bājhai* (46), 119, bound.  
*bājhe* (33), 87, barren, sterile.  
*bāṭa* (7, 26), 24, 70, *barta*, path.  
*bāṭaa* (38), 100, on way.  
*bāṭata* (8, 14), 27, 43, on way.  
*bāḍi* (50), 125, house.  
*bāḍhai* (45), 117, grows.  
*bāḍhi* (50), 125, house.  
*bāṇa* (21, 29), *barṇa*, colour.  
*bāṇata* (43), 112, in colour.  
*bāṇḍa-kuruṇḍa* (37), 97, testicles.  
*bātābatte* (41), 108, by whirlwind.  
*bādha* (34), 91, fettered.  
*bādhisua* (41), 108, child of a barren woman.  
*bādheli* (23), 68, tethered, tied.  
*bāna* (29), 79, colour.  
*bāndha* (1), 2, bond.  
*bāndhaa* (3), 11, ferments.  
*bāndhana* (9, 21), 29, 63, bondage.  
*bāndhi* (14), 43, tying.  
*bāpa* (20), 60, father.  
*bāpuḍā* (20), 60, poor fellow.

*bāpuḍi* (10), 32, helpless fellow.  
*bāma* (5, 8, 14, 15, 32), 18, 27, 43, 46, 85, left side.  
*bāma-dāhina* (14, 15, 32), 43, 46, 85, left and right.  
*bāruṇi* (3), 11, wine.  
*bāla* (15), 46, boy.  
*bālāga* (26), 70, tip of hair.  
*bālī* (50), 125, girl.  
*bālī* (28), 74, girl.  
*bālūāṭelē* (41), 108, by the oil extracted from sand (inst.).  
*bāṣaṇā* (41), 108, desire.  
*bāsanapūḍa* (20), 60, bundle of desire.  
*bāsasi* (15), 46, (thou) commit, feel.  
*bāse* (50), 126, residence.  
*bāha* (8, 14, 36), 27, 43, 95, steer (imp.).  
*bāhaa* (13), 40, steer (imp.).  
*bāha tu* (14), 43, thou steer (imp.).  
*bāhabake* (8), 27, to row.  
*bāhaba* (14), 43, to steer.  
*bāhā* (45), 117, beautiful.  
*bāhia* (18), 55, are plied.  
*bāhiu* (49), 123, (I) steered.  
*bāhirirē* (10), 31, on outside.  
*bāhi* (5), 18, is flowing.  
*bāhma* (10, 47), 31, 121, brahmin (a high Hindu caste).  
*bi* (1, 22, 38, 40), 2, 66, 101, 106, too (indeclinable).  
*biāla* (33), 87, calved.  
*biāṇa* (20), 60, delivery.  
*biāṭi* (2), 8, *abadhūṭi*, female ascetic.  
*biāpaka* (9), 29, extended.  
*biārante* (20), 60, in the counting (of pulse).  
*biāretē* (15), 45, in the judgement.  
*biāli* (4), 14, evening-sports.  
*bikaṇaa* (10), 32, (thou) sale.  
*bikasau* (27), 72, bloomed.  
*bigoā* (20), 60, sexual pleasure.  
*biciralē* (33), 87, if cultivated.  
*bicurila* (44), 116, crushed.  
*biḷaliu* (18), 55, muddled.  
*binaphā* (44), 116, spoilt.  
*biṇā* (17), 52, violin.  
*biṇā* (46), 119, many.  
*biṇāna* (29, 39), 78, 103, *biṇāna*, specialised knowledge.  
*biṇāpādāṇi* (17), 52, of *biṇāpādā* (name of a composer).  
*biṇu* (4), 14, without.  
*bidāraṇa* (39), 102, stretch out, make loose.  
*bidujana*, *bidujana* (18, 45), 55, 117, learned people.  
*bidujana loa* (18), 55, learned men.

*bidunāda* (44), 115, *bindu-nāda*, drop and sound (Buddhist term).  
*bidyā* (9), 30, learning.  
*bidyā-karī* (9), 30, the elephant of learning.  
*binu* (2), 8, without  
*bindāraa* (21), 62, pierces.  
*bindu* (32), 85, drop (Buddhist term).  
*bindha* (28), 75, pierce.  
*bindhaha bindhaha* (28), 75, (you) pierce pierce (imp.).  
*bipakha* (16), 49, opposite group.  
*bibāhiā* (19), 57, after marrying.  
*bibāhe* (19), 57, to marry.  
*bibiha* (9), 29, various.  
*bimana* (7), 24, sad, absent minded.  
*binukā* (37), 97, free.  
*bimbakāre* (39), 103, in the shape of water-bubble.  
*biyoe* (42), 111, biyoge, for loss.  
*biramānanda* (27), 72, bliss of cessation (Buddhist term).  
*biratē* (33), 87, in solitude  
*biruā* (3), 12, *birubāpāda* (name of a composer).  
*biruā* (18), 55, adverse.  
*birubāpādānam* (3), 11, of *birubāpāda* (name of a composer).  
*bilakṣaṇa* (27), 72, sufficiently.  
*bilasaa* (9), 29, makes amorous sports.  
*bilasai* (17, 29, 42), 52, 78, 111, makes amorous sports.  
*bilasanti* (50), 125, was making amorous sports.  
*biśuddhī* (30), 81, purity.  
*biśeṣa* (49), 123, distinction.  
*biśeso* (22), 66, difference.  
*biśama* (50), 125, severe.  
*biśārā* (30), 81, essence.  
*bisa* (39), 103, poison.  
*bisaabīśuddhī* (30), 81, by purity of wordly senses.  
*bisaṅkā* (22), 66, fear.  
*bisannā* (42), 111, sorry.  
*bisamā* (17), 52, difficult.  
*bihaṇa* (44), 115, without, know (?).  
*bihaṇi* (23), 68, in the morning.  
*biharae* (11), 35, wanders.  
*bihariū* (31), 83, taken away.  
*biharu* (39), 103, (I) play amorous game.  
*bihārū* (39), 103, in monastery.  
*bihunā* (36), 95, without.  
*bihunū* (13), 40, without.  
*bīvanāde* (11), 35, heroic sounds (notes).  
*bīrā* (4, 20), 14, 60, hero.  
*bujia* (15), 46, closing.  
*bujjhile* (39), 103, (I) understand.

*bujha* (32), 85, (you) understand.  
*bujhaa* (33), 87, is understood.  
*bujhai* (27, 37), 72, 98, understands.  
*bujhae* (20), 60, understands.  
*bujhaṣi, bujhasi* (15, 41), 46, 108, (thou) understand.  
*bujhi* (23), 68 (I) understand.  
*bujhia* (27), 72, (I) understand.  
*bujjhia* (30), 81, (I) understand.  
*bujhila* (35), 93, (I) understood.  
*buḍai* (14), 43, drowns.  
*buḍante* (16), 50, being drowned.  
*buḍilī* (14), 43, old woman.  
*budha* (27), 72, Buddha.  
*budhī* (33), 87, intelligent.  
*buddha nāṭaka* (17), 52, the drama on Buddha.  
*bulatheu* (15), 46, speaks, roams (?).  
*beṣ* (29), 79, in Veda (sacred Hindu scripture).  
*bega* (33), 87, speedily.  
*begē* (5), 18, in speed.  
*beḍhila* (6), 21, encircled.  
*beṇi, beṇī, beni* (1, 4, 13, 16, 17, 19, 46), 2, 14, 40, 49, 52, 57, 119, twin.  
*beṇṭe* (33), 87, in the teat.  
*bātrī* (6), 21, enemy.  
*boḍi* (14), 43, *buḍi*, one-fourth of a *paṇ* (80 units).  
*boḍo* (41), 108, a kind of serpent (non-poisonous).  
*boba* (40), 106, dumb.  
*bolaa* (6), 21, says.  
*bolai* (18), 55, says.  
*bolathi* (26), 70, says (hon. pl.)  
*bolabā jāa* (40), 106, can be said.  
*boli* (40), 106, is told.  
*bolīā* (38), 101, drowned (?).  
*bohi, bohī* (5, 32), 18, 85, *bodhi*, enlightenment.  
*bohe, bohē* (12, 21, 23, 35), 37, 63, 68, 93, by advice, by counsel.  
*byāpiu* (17), 52, was spread.  
  
*bhaa* (31, 38), 83, 100, fear.  
*bhaa-ghīṇa* (31), 83, fear and hatred.  
*bhaia (bhaima)* (11, 47), 36, 121, became.  
*bhaiā* (41), 108, being.  
*bhaila, bhailā* (7, 11, 14, 15, 50), 24, 36, 43, 46, 126, became.  
*bhailī* (49), 123, (thou) became (fem.).  
*bhaile* (2), 8, being.  
*bhailesi* (20), 60, after being.  
*bhakhaa* (21), 62, drinks.  
*bhaṇa* (40, 42), 106, 111, (you) tell.

*bhaṇaa* (21), 63, says.  
*bhaṇai* (1, 4, 6, 7, 12, 26, 27, 29, 32, 35, 37, 38, 40, 41, 43, 44, 45, 46, 47), 2, 14, 21, 24, 38, 70, 72, 78, 85, 93, 97, 101, 106, 108, 113, 115, 117, 119, 121, says.  
*bhaṇati* (22), 66, says.  
*bhaṇathi* (20), 60, says (hon. pl.)  
*bhaṇanti* (3, 16, 39), 12, 50, 103, says (hon. pl.)  
*bhaṇāra* (49), 123, treasury.  
*bhatāre* (20), 60, *bhartā* husband.  
*bhanti* (15), 46, (by) mistake.  
*bhaba* (5, 7, 12, 13, 19, 20, 21, 22, 38, 39, 42, 43, 45, 50), 17, 24, 38, 40, 57, 60, 62, 66, 101, 103, 111, 113, 117, world, earth, existence.  
*bhabai* (39), 103, is created.  
*bhaba-ulolē* (38), 101, in the waves of existence.  
*bhaba-jaladhi* (13), 40, sea of existence.  
*bhaba-nai* (5), 17, river of existence.  
*bhaba-nirbāṇa* (22), 66, existence and extinction.  
*bhababala* (12), 38, power of existence.  
*bhabamattā* (50), 126, intoxication about this existence.  
*bhabamohā* (39), 103, illusion about this existence.  
*bhamanti* (22), 66, travels.  
*bhaya* (31), 83, fear.  
*bhayamkara* (16), 49, terrible.  
*bhara* (27, 36), 72, 95, full.  
*bharā* (47), 121, *bhattāraka*, a sect of Brahmin scholars.  
*bharitī* (8), 26, is loaded.  
*bhali* (12), 38, good.  
*bhāa* (2), 8, afraid.  
*bhāiba* (29), 79, (I) shall think.  
*bhāilā* (32, 50), 85, 126, appeared, became.  
*bhāṇṭi* (41), 108, in illusion.  
*bhāḡatarāṅge* (42), 111, in the broken waves.  
*bhāḡela* (39), 103, disappeared.  
*bhājai* (16), 49, disperses.  
*bhāṇjīa* (10), 32, breaking, making disorder.  
*bhāta* (33), 87, boiled rice.  
*bhāde* (35), 93, *bhadrapada* (name of a composer).  
*bhādeḡādānāṇ* (35), 93, of *bhadrapada* (name of a composer).  
*bhānti, bhāntī* (15, 37, 41), 46, 97, 108, *bhrānti*, illusion, mistake.  
*bhānto* (6), 21, wanderer.  
*bhāba* (29), 78, existence.  
*bhābābhāba* (9, 30, 43), 30, 81, 113, existence and non-existence.  
*bhābiai* (26), 70, is thought.  
*bhābhariālī* (18), 55, coquetry.  
*bhiḡi (bhiti)* (1), 2, supporting, taking support of.  
*bhinnā* (7), 24, different.

*bhuraṇa* (18), 55, world.  
*bhujāṅga* (28), 75, serpent.  
*bhuraṇē* (34), 91, in the worlds.  
*bhujāṅga* (28), 75, serpent.  
*bhujjai* (34), 91, enjoys.  
*bhusuku* (6, 21, 23, 27, 41, 43, 49), 21, 63, 68, 72, 81, 108, 113, 123, *bhusukupāda* (name of a composer).  
*bhasukupādānām* (6, 21, 23, 27, 30, 41, 43, 49), 21, 62, 68, 72, 108, 112, 123, of *bhusukupāda* (name of a composer).  
*bheu* (43), 112, to make distinction.  
*bheu na jāa* (43), 112, cannot be distinguished.  
*bhebau* (45), 117, distinction, difference.  
*bhelā* (15) 46, raft.  
*bhelā* (23, 50), 68, 126, became.  
*bhārabī* (16, 38), 49, 100, name of a *rāga*.  
*bho* (2), 8, oh (voc. indeclinable).  
*bhola* (37), 97, (you) forget (imp).

*mu* (103, 39), 32, 103, I.  
*ma* (5), 18, *mā*, not (ind. denoting 'no')  
*maagala* (9), 29, rut, ichor.  
*maatē* (22), 66, in death.  
*mai* (16, 18, 27, 29, 30, 35, 36, 39), 50, 55, 72, 79, 81, 93, 94, 95, 103, I, by myself.  
*maile* (49), 123, dead, if died.  
*maela* (23), 68, died.  
*makū* (35), 93, to me, my.  
*majha* (13), 40, in the middle.  
*majhe, majhē* (2, 8), 8, 14, among, in the middle.  
*maṇa* (7, 19, 31, 40, 43), 24, 57, 83, 106, 112, mind.  
*maṇagoara* (7), 24, perceptible to mind.  
*maṇagoera* (40), 106, perceptible to mind.  
*maṇaraṇā* (43), 112, jewel-mind.  
*maṇā* (46), 119, mind.  
*maṇikula* (*maṇimule*), (4), 14, in *maṇikuṇḍa* (physiological position described in Buddhist tantric practice).  
*maṇe* (28), 75, in mind.  
*maṇḍala* (16), 49, circle.  
*matī* (12), 38, by *mantrī* (queen of chess game).  
*mattā* (50), 126, mad.  
*manataru* (45), 116, mind like tree.  
*mante* (34), 91, by *mantra* (magical hymn).  
*marāṇa* (22, 43), 66, 113, death.  
*marāṇe* (22), 66, in death.  
*marāḍiiu* (*maradiiu*) (12), 38, (I) killed.  
*mariāi* (1), 2, dies.

*marīci* (41), 108, mirage.  
*maru* (41), 108, desert.  
*maru-marīci* (41), 108, mirage of desert.  
*mallāri* (30, 35, 44, 45, 47, 49), 81, 93, 114, 116, 121, 123, name of a *rāga*.  
*mahā* (1, 8, 13, 15, 16, 18, 27, 28, 34, 37, 49, 50), 2, 27, 40, 46, 49, 55, 72, 75, 90, 91, 97, 123, 126, great.  
*mahātaru* (43), 112, great tree.  
*mahānehe* (49), 123, in great affection.  
*mahāmuderi* (37), 97, for *mahāmudrā* (a posture of meditation).  
*mahārasa* (16), 49, nectar of great bliss (Buddhist term).  
*mahāsiddhi* (15), 46, great success (Buddhist term).  
*mahāsuha* (1, 8, 13, 18, 27), 2, 27, 40, 55, 72, great bliss (Buddhist term).  
*mahāsuha lile, mahāsuhalīlē* (18, 27, 34), in the sports of *mahāsuha* (Buddhist term).  
*mahāsuhe, mahāsuhe*, (28, 34, 50), 75, 90, 125, 126, with great pleasure.  
*mahittā* (16), 50, *mahidharapādā* (name of a composer).  
*mahidharapādānām* (16), 49, of *mahidharapādā* (a composer).  
*mā* (5, 15, 28, 32, 37, 41, 42,) 18, 46, 74, 85, 97, 108, 111 not, do not (ind.)  
*māa* (11), 36, mother.  
*māa, māā* (13, 15, 23, 46, 50), 40, 46, 68, 119, 125, illusion, enchantment, lure.  
*māa suiṇā* (13), 40, dream of illusion.  
*māājāla* (13, 23), 40, 68, net (or world) of illusion.  
*māmāhā* (15, 50), 46, 125, illusions and infatuations.  
*māmāhe* (46), 119, by illusions and infatuations.  
*māmāharinī* (23), 68, doe of enchantment.  
*māe* (20), 60, mother.  
*māmse, māmsē* (6, 23), 21, 68, for (own) flesh.  
*mā kara* (28, 41), 74, 108, do not do.  
*mā kara gullī* (28), 74, do not raise hue and cry.  
*māga* (14), 43, *marga*, path.  
*māga* (2), 8, asking for.  
*māgā* (8), 27, *marga*, path.  
*māhgata* (8), 27, on the road.  
*māhge* (13, 14), 40, 43, on the road.  
*mājha* (44), 115, middle.  
*mājhē* (5, 14, 18, 30, 42, 47), 18, 43, 55, 81, 111, 121, in the middle, in between.  
*mānai* (45), 117, accepts.  
*mānī* (34), 91, admitted.  
*mātangi* (14), 43, she elephant (*caṇḍalī*).  
*mātā* (9), 29, *matta*, intoxicated.  
*mātela* (16), 49, intoxicated.

*mātela* (50), 126, became excited (with joy).  
*mādālā* (19), 57, a kind of drum.  
*mādesi* (12), 37, defeated.  
*mā bholare* (37), 97, oh do not forget.  
*māra* (21), 62, kill (imp).  
*māra* (16), 49, destroyer.  
*māra* (26), 70, path.  
*mārami* (10), 32, (I) shall kill.  
*māria, māriā* (11), 36, killing.  
*mārila* (50), 126, killed.  
*mārihasi* (23), 68, (you) would kill.  
*mālaṣi* (39), 102, name of a *rāga*.  
*mālī* (10, 28) 32, 74, gurland.  
*mā leu* (32), 85, do not take.  
*mā lehure* (32), 85, do not follow.  
*māsaṃ* (44), 115, see, *mājha*  
*mā hoi* (15), 46, do not be.  
*māhobāsa* (37), 97, do not be in.  
*mā hohi, mā hohi* (5, 42), 18, 112, do not be.  
*mialī* (47), 121, friendship.  
*michā* (29), 79, false.  
*michē* (22), 66, unnecessarily.  
*milittā* (44), 115, merges.  
*mili mili* (8), 27, following again and again.  
*milila* (8), 27, obtained, got united.  
*mukala* (32), 85, is blossomed.  
*mukā* (43), 112, free.  
*muttiḥāra* (11), 36, pearl necklace (necklace of salvation).  
*munīā* (13), 40, felt.  
*muṣā* (21), 63, mouse.  
*muṣāra* (21), 63, of mouse.  
*muṣā* (21), 62, mouse.  
*muṣā-pabāṇā* (21), breath-mouse.  
*muṣāra* (21), 62, of mouse.  
*muha* (4), 14, mouth (lips).  
*mūḍha* (45), 117, fools.  
*mūḍhā* (6, 15, 41, 42), 21, 45, 108, 111, fools, of fools.  
*mūla* (20, 45), 60, 117, roots.  
*meri* (50), 126, my.  
*meruśikhara* (47), 121, peak of mountain.  
*melaī* (18), 55, leaves.  
*melī* (6), 21, leaving.  
*melī melī* (38), 100, being repeatedly united.  
*melilī* (8), 27, casting off.  
*meṭē* (27), 72, by union.  
*meha* (30), 81, cloud.  
*mehelī* (13, 50), 40, 126, woman (see, *śūna mehelī*).



mo (7, 39), 24, 103, my.  
 moe (10), 32, myself.  
 mokha (11), 36, mokṣa, salvation.  
 moḍḍia (16), 49, shattering.  
 moḍḍiu (9), 29, smashing.  
 mora (20, 23, 49), 60, 87, 123, my.  
 moraṅgi (28), 74, peacock.  
 moraṅgi-puccha (28), 74, peacock-tail.  
 mori (36), 95, my.  
 molāṇa (10), 32, stalk.  
 moha (5, 11, 15, 36, 46), 18, 36, 46, 95, 118-119, illusion.  
 mohakakhu (36), 95, salvation.  
 moha-taru (5), 18, tree of illusion.  
 moha-bimukkā (46), 119, free of illusion.  
 moha-bhaṇḍāra (36), 95, store house of illusion.  
 mohe (35, 46), 93, 119, in illusion.  
 mōherā (34), 91, by illusion.  
 mohora (20), 60, my.  
 mādūlila (28), 74, blossomed.

yoinī (27), 72, female ascetic.  
 yogī (11), 35, ascetic.

raaṇa (9), 30, ratna, jewel.  
 raanāhu (27), 72, due to (the influence of) jewels.  
 raenī (19), 58, rajanī, night.  
 raci raci (22), 66, creating and recreating.  
 ratto (19), 58, attached.  
 rathe (14), 43, on chariot.  
 rabi (11, 16, 32), 35, 50, 85, sun.  
 rasa (13, 22), 40, 66, taste, juice.  
 rasa-rasānere (22), 66, (hankering) for chemical elixer.  
 rāa, rāā (34), 91, king.  
 rāā rāā rāā re (34), 91, king! king! oh king!  
 rāutu (41, 43), 108, 113, rājaputra, prince.  
 rāga (1—23, 26—47, 49, 50), 2, 8, 11, 14, 17, 21, 24, 26, 29, 31, 35, 40, 43, 45, 49, 52, 55, 57, 60, 62, 66, 68, 69, 72, 74, 78, 81, 83, 85, 87, 90, 91, 93, 95, 97, 100, 102, 106, 108, 112, 113, 114, 115, 116, 117, 118, 119, 121, 123, 125, 126, tune of a song.  
 rāga (11), 35, anger, affection, attachment.  
 rājai (31), 83, is reigning.  
 rājapatha (15), 46, high road.  
 rājasāpa (41), 108, rope-serpent.  
 rāti (2, 28), 2, 8, 75, night.

rāmakrī (15, 50), 45, 125, name of a rāga.  
 risaa (9), 29, envies, covets.  
 rukhera (2), 8, of tree.  
 ruṇṇā (17), 52, melancholical note (of music).  
 rundhelā (7), 24, is obstructed.  
 rūpā (8), 27, silver.  
 rūba (29), 79, form.  
 re (1, 12, 14, 15, 16, 21, 23, 26, 28, 30, 32, 34, 38, 39, 41, 43, 50), 2, 37, 43, 46, 49, 62, 68, 69, 74, 81, 85, 91, 100, 102, 103, 108, 112, 126, oh (voc. indeclinable).  
 roṣe (28), 75, in anger.

lai (29, 36, 38, 47), 79, 95, 101, 121, taking, reaching.  
 laiā (26, 28, 35, 49, 50), 70, 75, 94, 123, 126, taking.  
 lakkhana (15), 45, to see, to perceive.  
 laḍa (42), 111, butter.  
 ladhā (34), 91, labdhā, achieved.  
 labae (11), 36, obtains.  
 laiā (11), 36, smearing.  
 lau (17), 52, gourd.  
 lāgire (16), 49, is touching.  
 lāgeli (16, 17, 47), 49, 52, 121, is attached, caught.  
 lāgeli āgi (47), 121, caught fire.  
 lāgeli (28), 74-75, touches.  
 laṅka (32), 85, laṅkā, Ceylon.  
 lāṅga, lāṅgā (10, 36), 32, 95, naked.  
 lahu (1), 2, take.  
 lui (1), 2, lūipāda (name of a composer).  
 liḍḍe (18), 55, sportively.  
 lile (14), 43, sportively, easily.  
 lūi (27), 72, see, lile.  
 luḍḍiu (49), 123, (I) plundered.  
 lūi (29), 78, lūipāda (name of a composer).  
 lūipāpae (34), 91, by the grace of the lotus-feet of lūipāda.  
 lūipādānāṇi (29), 78, of lūipāda.  
 lei (14), 43, accepts.  
 lepa (4), 14, smear.  
 lemī (10), 32, (I) shall take.  
 leṭi (49), 123, (thou) have taken.  
 lehu (32), 85, take.  
 lehu (12), 38, (I) take.  
 lehu re jānī (47), 121, oh( you) know (imp.).  
 lo (10, 14, 18), 32, 43, 55, oh (voc. indeclinable).  
 loa (5, 18, 22, 42), 18, 55, 66, 111, men (pl.)  
 loācāra (31), 83, social practices.

loḍḍiba (28), 75, be faught out.  
 loṇnā (41), 108, soiled by salt.

śabarapādānāṇi (28, 50), 74, 125, of śabarapāda (name of a composer).  
 śabarā (50), 126, śabara (male), a low caste Hindu, whose profession is hunting.  
 śabarī (50), 126, female śabara.  
 śabaro (28, 50), 74, 126, male śabara.  
 śabaro (50), 126, to śabara.  
 śaśi (11), 35, moon (mystic term).  
 śākhī (36), 95, witness.  
 śānti (26), 70, śāntipāda (name of a composer).  
 śāntipādānāṇi (15, 26), 45, 69, of śāntipāda.  
 śāsanapaḍā (47), 121, śāsanapaḍā, inscription-plate containing administrative rules.  
 śiālī (50), 126, jackal (fem.).  
 śībarī (26), 69, name of a rāga (śībarī?).  
 śuṇḍiniṇī (śuṇḍiṇi) (3), 11, wine-dealer (fem.).  
 sūṇa (42), 111, void.  
 sūna (13, 35), 40, 93, void.  
 sūna-mehelī (13), 40, void-woman.

śaabi (38), 101, all too.  
 śabarālī (50), 126, life-game of śabara.  
 śama (33), 87, with.  
 śalilai (47), 121, by water.  
 śaṣahara (27), 72, śaṣadhara, moon (mystic term.).  
 śahaje (27), 72, easily.  
 śāmūa (33), 87, enters.  
 śarā (30), 81, essence.  
 śiālā (33), 87, śṛgāla, jackal.  
 śiṅcahu (47), 121, (I) sprinkle.  
 śiṅhe śania (33), 87, with lion.  
 śukaḍa (50), 126, beautiful.  
 ṣe (50), 126, that.  
 śohia (46), 119, śodhita, purified.

sa (36), 95, self.  
 sa (26), 70, such.  
 saa (15), 45, self.  
 saa (16), 49, with.  
 saala (1, 9, 18, 31, 34, 36, 44), 2, 30, 55, 83, 91, 95, 115, all.  
 saulā (36, 41, 43), 95, 108, 113, all, of all.



*saasambeaṇa* (15), 45, self-consciousness.  
*saela* (16, 17), 49, 52, all, all directions.  
*sāṭṭesambeaṇa* (26), 70, self-consciousness.  
*saṇṭkelīu* (15), 46, sportively (?), briefly (?).  
*saṇkā* (22, 37), 66, 97, fear.  
*saṇṭghārā* (20), 60, killed.  
*saṇṭāpe* (16), 50, in the heat.  
*saṇṭpunnā* (42), 111, filled-up.  
*saṇṭbohia* (40), 106, explains.  
*saṇṭbohī* (44), 115, perfect knowledge.  
*saṇṭbohē* (29), 78, by explanations.  
*saṇṭsāra* (33), 87, family.  
*saṇṭsārā* (15), 46, worldly affairs.  
*saṇṭhāra* (14), 43, destruction.  
*saguṇa* (50), 126, *śakuna*, vulture.  
*saṅga* (10), 32, company.  
*saṅgā* (8), 27, company.  
*saṅge* (19), 58, with.  
*sacārācara* (22), 66, often, with moving and non-moving worlds.  
*soḍḍipaḍḍi* (45), 117, retreating, being fallen.  
*saḍḍulī* (3), 12, see *ghaḍḍulī*.  
*sadguru* (8, 12, 14, 21, 23, 35, 38, 41), 27, 37, 43, 63, 68, 93, 100, 108, good preceptor, noble preceptor.  
*sadugurupāba* (41), 108, at the feet of the good preceptor.  
*sadguru-baṇe* (38), 100, by the words of the good preceptor.  
*sadguru-bohe*, *sadguru-bohē* (12, 21, 23, 35), 37, 63, 68, 93, by the advice of the good preceptor.  
*sadbhābe* (10), 32, in good faith.  
*saṇṭre* (37), 97, by swimming.  
*sandhi* (28), 75, joining point.  
*saḍara bibhāgā* (36), 95, division of self and non-self.  
*sabarī* (28), 74, *śabara*-woman.  
*sabarī-bālī* (28), 74, *śabari*-girl.  
*sabaro* (28, 50), 75, 126, *śabara*, a sect of low class Hindu whose profession is hunting.  
*sabhāba* (43), 112, nature.  
*sama* (10), 32, with.  
*sama* (17, 43, 50), 52, 112, 126, equal.  
*samatājoṭ* (46), 119, union of equals.  
*samatulā* (50), 126, comparable.  
*samarasa* (17), 52, equal bliss.  
*samarasa sandhi* (17), 52, harmony of equal bliss.  
*samarase* (43), 112, in equal bliss.  
*samāa* (4, 40, 43), 14, 106, 112, enters.  
*samāiḍa* (2), 8, enters.  
*samāṇā* (46), 119, alike.  
*samāhia* (1) 2, in meditation.

*samudā* (15), 46, sea.  
*samudē* (35), 93, in sea.  
*sambeaṇa* 15, (45), consciousness.  
*sarabara* (10), 32, lake.  
*sara-sandhānē* (28), 75, by the shot of arrow.  
*saraha* (22, 32, 38, 39), 66, 85, 101, 103, *sarahapāda* (name of a composer.)  
*sarahapādānām* (22, 32, 38, 39), 66, 85, 100, 102, of *sarahapāda*.  
*sarua* (15, 30), 45, 81, *svarūpa*, true nature.  
*sarua-biāretē* (15), 45, by judgement of *svarūpa*.  
*sarui* (3), 12, narrow.  
*sarbbā* (44), 115, all.  
*sarbbai* (35), 93, all too.  
*salilai* (47), 121, see *śalilai*.  
*sasara* (41), 108, of hare.  
*sasara siṅge* (41), 108, horns of hare.  
*sasahara* (18, 47), 55, 121, moon (mystic term).  
*sasi* (17, 32), 52, 85, moon (mystic term).  
*sasimaṇḍala* (32), 85, circle of moon.  
*sahaja* (9, 19, 28, 30, 36, 37, 40, 43), 29, 58, 74, 81, 95, 97, 106, 112, simple (Buddhist theological term).  
*sahaja-nalinibāṇa* (9), 29, *sahaja* the lotus-garden.  
*sahaja nidālū* (36), 95, sleepy by the influence of *sahaja*.  
*sahaja mahātaru* (43), 112, *sahaja* the great tree.  
*sahaja sarūā* (30), 81, nature of *sahaja*.  
*sahaja-sundārī* (28), 74, beautiful woman named *sahaja*.  
*sahajānanda* (27), 72, pleasure of *sahaja*.  
*sahaje*, *sahajē* (3, 38, 39, 42), 11, 100, 103, 111, at ease, of *sahaja*, with *sahaja*.  
*sahāba* (41, 43), 108, 113, *svabhāba*, (human) nature.  
*sahābe* (9, 32, 41, 43), 30, 85, 108, 112 by nature, nature.  
*sahi* (17), 52, *sakhi*, female comrade.  
*sā* (17), 62, the first musical note.  
*sāara* (42), 111, sea.  
*sāhka* (5), 18, bridge.  
*sāhka* (5), 18, bridge.  
*sāhka-mata* (5), 18, (to move) properly on the bridge.  
*sāhga* (10), 32, union, copulation.  
*sāhge* (13, 32), 40, 85, union, company.  
*sāca* (29), 79, true.  
*sāce* (41), 108, actually.  
*sāḥe* (33), 87, in evening.  
*sāṇe* (1), 2, by meditation.  
*sāḍē* (44), 115, in sounds.  
*sāḍva* (19), 57, *śabda*, sound.  
*sānti* (15, 26), 46, 70, *sāntipāda* (name of a composer).  
*sāndhaa* (3), 11, entering.

*sāndhi* (14), 43, penetrating.  
*sāndhe* (3), 11, consumes.  
*sāmī* (5), 18, master.  
*sāraara (sāara)* (42), 111, *sāgara*, sea.  
*sā-ri* (17), 52, *sā* and *re*, the first two musical notes (in Indian musicology).  
*sālī* (11), 36, wife's sister.  
*sāsu* (4, 11), 14, 36, mother-in-law.  
*sāsughare* (4), 14, in the room of mother-in-law.  
*sāhā* (45), 117, *śākhā*, branches.  
*siṅge* (41), 108, by the horn.  
*śikala* (16), 49, *śikala*, chain.  
*siḥae* (15), 46, is fulfilled.  
*siḥcahu* (14), 43, (thou) bail-out.  
*siḥi* (14), 43, *śiḥi*, creation.  
*śīsa* (40), 106, *śiḥya*, disciple.  
*suāne* (46), 118, in dream.  
*suā* (41), 108, son.  
*suāne* (46), 118, in dream.  
*suiṇā* (13), 40, dream.  
*suiṇā* (39), 102, *śūnya*, sky.  
*sukha* (1), 2, happiness.  
*sukha-dukkhetē* (1), 2, in happiness and sorrow.  
*sukhē* (34), 91, in happiness.  
*succhaḍe* (14), 43, voluntarily, at ease (?).  
*suja* (4, 17), 14, 52 *śūrya*, sun.  
*suṇa* (6), 21, (you) listen (imp. v.).  
*suṇa* (31, 36, 39, 50), 83, 95, 103, 126, void.  
*suṇa* (39), 103, empty.  
*suṇata* (13), 40, void.  
*suṇata-māhge* (13), 40, on the road of void.  
*suṇa-mehelī* (50), 126, void-woman.  
*suṇe* (26), 70, sky.  
*suṇēā* (17), 52, listening.  
*sunante* (30), 81, listening.  
*sutelā* (36), 95, lied down, slept.  
*sutelī* (18), 55, (I) lied down, or slept.  
*sudha* (27), 72, *suddha*, pure.  
*sunā* (2, 17, 28, 31, 34, 44, 45), 8, 52, 75, 83, 90, 114, 117, void.  
*sunā karuṇari* (34), 90, of void and compassion (mystic term).  
*sunā nirāmapi* (28), 75, void and no-soul (mystic term).  
*sunā biāra* (31), 83, (you) discern the void.  
*sunā* (15), 46, barren.  
*sunī* (16), 49, listening.  
*sune* (26, 44,) 70, 114, to the void.  
*sundārī* (28), 74, fair lady.

*sunna* (1), 2, void.  
*sunua-pākha* (1), 2, the wings of void.  
*suphala kari* (36), 95, making successful.  
*subhāsūbha* (45), 117, good and evil.  
*suraa* (19), 58, *surata*, sex-love.  
*suraa-pasamge* (19), 58, *surata-prasaṅge*, in sexual affairs.  
*susurā* (2), 8, father-in-law.  
*suhe* (36), 95, in happiness.  
*sūjja* (14), 43, sun.  
*sūdhā* (9), 30, *suddha*, pure.  
*sūna* (35), 93, void.  
*se* (21), 63, him.  
*se* (3, 7, 21, 40, 50), 11, 24, 63, 106, 126, that.  
*seji* (28), 75, bed.  
*seba* (20), 60, that too.  
*sasa* (49), 123, finished.  
*sasu* (26), 69, residue.  
*so* (7, 10, 20, 22, 27), 24, 31, 60, 66, 72, he/she, him/her.  
*so* (10, 20, 22, 29, 41, 45), 32, 60, 66, 79, 108, 117, that.  
*soi, soī* (15, 32, 46), 46, 85, 119, he/she too.  
*soṇa* (49), 123, gold.  
*soṇa tarua* (49), 123, tree of gold.

*sons* (8), 26, with gold.  
*sāu* (33), 87, he/she too.  
*sāudha* (33), 87, all of them too.  
*svapane* (36), 95, in dream.  
*svaparāpara* (34), 91, self and non-self.  
*svapareṭṭā* (43), 113, self and non-self.  
*svamohe* (35), 93, illusion of self.

*hai* (47), 121, is being.  
*haṇabiṇu* (23), 68, without killing.  
*hatha* (39), 102, hands.  
*hara* (47), 121, *śiva* (name of a Hindu god).  
*hari* (47), 121, *kṛṣṇa* (name of a Hindu god).  
*haria* (9), 30, taken away.  
*hariā* (6), 21, buck.  
*hariṇā* (6), 21, buck.  
*hariṇāra* (6), 21, of the buck.  
*hariṇira* (6), 21, of the dow.  
*hāu, hāu* (10, 18, 20, 35), 32, 55, 60, 93, I, I am.  
*hāḍita* (33), 87, in the cooking pot.  
*hāḍeri* (10), 32, of bone.

*hāḍeri māṭi* (10), 32, garland of bone.  
*hātha* (41), 108, hand.  
*hāthere* (32), 85, of hand.  
*hālo* (18), 55, oh (voc.).  
*hia-iā bolā* (28), 75, betel leaf-heart.  
*hihi* (2, 6, 7), 8, 21, 24, in to the heart.  
*hīe* (44), 115, in mind.  
*hīndai* (28), 75, is wandering, is playing.  
*hū* (39), 103, devine sound (*hum*).  
*hebbhai* (30), 81, severs.  
*hera* (50), 126, (you) see (imp.).  
*heri* (7), 24, seeing.  
*heri* (50), 126, (I) see.  
*herua* (17), 52, *heruka* (name of a Buddhist diety).  
*herua* (26), 70, reason.  
*helē* (18), 55, at ease.  
*ho* (31), 83, are.  
*hoi* (3, 17, 22, 37), 11, 52, 66, 97, is, bc, happens.  
*hoiba* (5), 18, will be.  
*honti* (22), 66, (ke) becomes.  
*hohisi* (23), 68, (you), be.  
*hohu* (6), 21, (thou) be (imp.).